

MUSICAL AMERICA



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BAYREUTH FESTIVAL OPENS BRILLIANTLY

**Siegfried Wagner Conducts the
Inaugural Performance of
"Lohengrin"**

**Hotels' Capacity Overtaxed by This
Year's Visitors from Many Parts of
the World—American Singers in Cast
on First Night.**

BAYREUTH, BAVARIA, July 26.—On Wednesday the Bayreuth Festival House threw open its doors to the crowds of Wagner pilgrims who have returned to the shrine after an interval of two years with no diminution of the old-time enthusiasm. All nations seem to be represented in this year's Summer population, which is taxing all available accommodation at the hotels and pensions, Americans, as usual, forming a large percentage. "Lohengrin" was the opening bill, and it was given under Siegfried Wagner's baton with a degree of artistic completeness both musically and scenically that surprised the critics and caused them to launch forth with laudatory comments on the young conductor's achievements such as have never before been inspired by the scion of the house of Wahnfried. They agreed that the inaugural performance promised a season that will probably eclipse all the previous festivals. Whatever the developments may be, everybody seems well pleased with the first half-week's representations, and the much-desired "festival atmosphere" is more noticeable than for many years. The only regrettable feature of the festivities is Cosima Wagner's illness, which prevents her from leaving her house.

The "Lohengrin" cast included Alfred von Bary, of Dresden, in the title rôle, Katharine Fleischer-Edel, of Hamburg, as *Elsa*, Edyth Walker, of Hamburg, as *Ortrud*, Allan C. Hinckley, the American basso, also of Hamburg, as *Heinrich, der Vogler*, and Max Dawson, another Hamburg artist, as *Telramund*. "Parsifal" was given on Thursday, and on Saturday "Das Rheingold" opened the first "Ring" cycle.

Among the visitors at the opening performances have been Andreas Dippel and Alfred Hertz, of the Metropolitan. Royalty is represented by the Queen of Württemberg, the Duke and Duchess of Saxe-Coburg-Gotha and the Prince and Princess Ferdinand of Bulgaria. The Crown Prince Wilhelm and Princess Cecilie of Prussia will come for the closing week of the festival.

This evening "Die Walküre" will be given, the week's schedule continuing with "Siegfried" on Monday, "Götterdämmerung" on Tuesday, "Lohengrin" on Friday and "Parsifal" on Saturday. Only the two last-mentioned works are included this year to supplement the two "Ring" cycles.

Mary Hissem de Moss Going Abroad

Mme. Mary Hissem de Moss, the well-known soprano, sails for Europe August 1. The singer, who is accompanied by her husband, will first visit Holland, then after a trip down the Rhine make brief visits in Brussels, The Hague, Cologne and Paris. She will return to New York in September, to resume her professional work under the direction of Loudon Charlton.



—Photo Copyright 1908 by Mishkin Studio, N. Y.

BERNICE JAMES DE PASQUALI

This New York Singer, Who Has Been Engaged for the Coming Season of the Metropolitan Opera House, Enjoyed the Distinction of Being the Only Soloist at the State Concert Given on Monday by the Canadian Government in Honor of the Visiting Celebrities at the Quebec Tercentenary

Mr. Jordan Conservatory President

BOSTON, MASS., July 28.—At a special meeting of the Board of Trustees of the New England Conservatory of Music, held Wednesday, Eben D. Jordan was elected president to succeed Charles P. Gardiner, who resigned on account of ill health. Mr. Gardiner has been president of the Conservatory for ten years. Mr. Jordan has long been interested in musical affairs, and it was he who gave the site for the proposed grand opera house in Boston.

A cable despatch from London this week stated that Mme. Melba will sing in New York next season, after all. Her manager is now canceling English dates to enable her to reach New York early in December, when she will make her rentrée at the Manhattan in "Otello." She will leave in February for her Australian tour.

Bar Harbor Welcomes Schroeder

BAR HARBOR, ME., July 27.—On Saturday the first of a series of evening musicales organized by the Building of Arts Club was given, before an audience representative of the cultured, music-loving Summer population.

Mrs. Robert Abbé is the president of the club, and with her as the moving spirit no pains will be spared to make the series noteworthy in every respect. The Boston Symphony Orchestra was brought for Saturday's concert, with Louise Homer, the contralto, and Alwin Schroeder, cellist, as soloists. Mme. Homer, who was in excellent voice, offered a list of selections that displayed her art to the best advantage, winning the warm approval of the audience. Mr. Schroeder made his first public appearance since his return from Germany on this occasion.

SAFONOFF EXTENDS NEW YORK CONTRACT

**Russian Conductor Is Re-engaged
for the Philharmonic for
Three Years**

**Report Gaining Credence that Dr. Karl
Muck Will Return to Boston on An-
other Leave of Absence from Berlin
in a Year or Two.**

A cable dispatch received in New York from Paris this week announced that Wassily Safonoff, the Russian conductor, has been re-engaged by the New York Philharmonic Society for a term of three years. Mr. Safonoff's present contract expires next April, so that his connection with the musical life of New York is now guaranteed until 1912, at least.

This announcement sets at rest the many rumors of the disagreement in the Philharmonic camp as to whether Mr. Safonoff should be re-engaged or a new conductor sought in his stead. M. Colonne, of the celebrated Colonne Orchestra Concerts in Paris, Henry Wood, the English conductor, who has a large clientèle in his country, and several conspicuous Germans and Russians had been mentioned in the discussion of a possible successor. Another story shown to be worthless by this development is the report that had reached Europe and gained credence in some quarters that the charter of the Philharmonic Society had been offered to a new orchestral organization, of which Mrs. George Sheldon was to be the head, and for which Gustav Mahler was to be secured at the termination of his duties at the Metropolitan Opera House.

Mr. Safonoff's re-engagement is the result of correspondence carried on since the genial Russian conductor left New York in April, since which time, with the exception of a short season in London, he has been with his family at his Summer home in the Caucasus.

Another important news item of the week is the report issued from supposedly authoritative quarters in Europe that after a year or two—probably two, at least—Dr. Karl Muck will return to Boston, to resume the post of conductor of the Boston Symphony Orchestra, which bears out the forecast published in MUSICAL AMERICA three weeks ago. The engagement of Max Fiedler, of Hamburg, on Dr. Muck's recommendation is understood as applying only to the interval until Dr. Muck can see his way clear to return. He anticipates little or no difficulty in obtaining from the Kaiser another leave of absence after devoting himself constantly to the Berlin Royal Opera again for a due length of time.

Director Chosen for New Theater

It was announced this week that Winthrop Ames, of Boston, at one time director of the Castle Square Theater there, has been appointed director of the new theater now in course of construction in Central Park, New York. Lee Schubert, the theatrical manager, has been made the business manager, while to John Corbin, the dramatic critic, has been assigned the post of literary manager. The policy adopted provides for the production of a comprehensive repertoire of dramas and comedies and one evening performance, and perhaps a matinée, as well, each week, of *opéra comique* of the best kind.

PRESIDENT OF ONE OF CHICAGO'S BEST SCHOOLS OF MUSIC



JOHN J. HATTSTAEDT

Founder and President of the American Conservatory, Chicago

CHICAGO, July 27.—John J. Hattstaedt, president of the American Conservatory of Chicago, has been long and prominently identified with the musical history of this city, having been a resident for thirty-three years.

The institution he founded and which he still represents as president has grown to large proportions, registering annually over 2,000 students, from all parts of the United States. Among the faculty of the American Conservatory may be found a number of Chicago's finest artists and instructors, men of national and international reputation.

C. W. B.

Mme. Nordica's Luck

For pure and unadulterated good luck commend me to the bright star of Mme. Lillian Nordica, says a writer in the New York Telegraph.

Some years ago—I believe she was so advised by the late Hermann Oelrichs—the diva bought a big block of land in Seattle.

She laid the deeds carefully away, directed her Western attorney to look after the property for her, and left it to garner "unearned increment" while she busied herself with other things.

Years passed on, as they say in the story books, and the bottom fell out of the Seattle boom, leaving Mme. Nordica, so her agent dolefully told her, with a big piece of valueless real estate on her hands. A few weeks ago, by way of pleasantly

spending the Fourth of July, the singer accepted an offer of more than \$100,000 for the "worthless" investment, and within a few days the Nordica bank account has swollen enormously by the first payment on the property.

CHANGES IN AFFAIRS OF PITTSBURG'S ORCHESTRA

**Walter Damrosch Engages Two of
Paur's Instrumentalists—New Mem-
bers of Music Committee**

PITTSBURG, Aug. 3.—Changes in the business affairs of the Pittsburgh Orchestra were announced Wednesday, when the membership of the new music committee was made known. With two exceptions all of the former members have retired and new men selected to take their places. Those who retired were Chairman J. I. Buchanan, William McConway, James H. Park and J. B. Shea, while E. Z. Smith and W. C. Hamilton retain their places on the committee. The new men are John B. Finley, the coal operator; John Eaton, president of the Oil Well Supply Company, and E. A. Woods, of the Equitable Assurance Company.

Wholesale changes are to be made in the personnel of the orchestra. Within the past few weeks a raid has been made on its membership by other orchestras of the country, and as a result seventeen of the members have signed their contracts for next season.

Walter Damrosch succeeded in getting two of the most prominent members of the orchestra for his New York organization in Victor Kolar, the violinist, and Albert du Busscher, oboe. Kolar is one of the most promising young musicians of the country, and was the musical find of last season. Paur made him a soloist because of his excellent work, and frequently permitted him to conduct.

Among the soloists who will appear with the orchestra and with whom contracts have already been signed are Sig. Alessandro, Lillian Nordica, and Mme. Eames, all of whom will appear at the Hippodrome in Cleveland with the orchestra, as well as in Pittsburgh. Negotiations are now being carried on with others. It has been definitely decided, contracts having been made, for the orchestra's appearance in Detroit, Toledo, Buffalo, Akron, Columbus and Indianapolis and possibly Montreal. The road tours next season will not be as extensive as they were last, the road tour having been a losing venture. Cleveland will be the only city visited without a contract. The other engagements have been made, with a guaranteed profit to the orchestra.

Manager W. T. Mossman of the orchestra told MUSICAL AMERICA's representative that he has signed contracts with fifty of the sixty-five musicians. "All the old standbys," said he, "will be with the Pittsburgh Orchestra next season and it will be better than ever."

Mr. Mossman has been asked to consider a proposition looking towards a week of grand opera in Pittsburgh and Cleveland and is considering the matter. E. C. S.

The four great bells to peal forth the quarter-hours from the forty-sixth floor

Conductor of the Dresden Philharmonic Orchestra and His Associate Conductor



WILLY OLSEN
Conductor Dresden Orchestra

The tour announced for the Dresden Philharmonic Orchestra in America next season is arousing considerable interest, partly because of the magnitude of the undertaking and the excellent reputation which this organization has in Europe.

of the tower of the Metropolitan Life Insurance Building, New York, a height twice as great, it is said, as that of any other such bells in the world, will give the refrain "Cambridge Quarters." The largest will weigh 7,000 pounds, the others 3,000, 2,000 and 1,500. Their notes will be B flat, E flat, F and G.

MILWAUKEE CHORUS PLANS

**A Cappella Choir Will Sing Mendels-
sohn's "Elijah" Next Season**

MILWAUKEE, Wis., July 27.—The program for the next A Cappella concert season has been announced and one of the features will be the rendition of Mendelssohn's "Elijah," which will be presented on April 18.

Three concerts are already planned by the A Cappella chorus for the coming season. The blind tenor, Wilhelm Heinrich of Boston, will be the soloist of the first concert, on December 14. The chorus will also repeat a success of former seasons, the second psalm, "Warum Töden die Helden." Prof. William Boeppler will again be the director of the society. M. N. S.

A movement is on foot for the foundation of a permanent orchestra in Melbourne, Australia. The concerts given under Marshall Hall are carried on at a loss, partly because the orchestral union insists that no player shall give his services at extra rehearsals. The "Lady Northcote Permanent Orchestra Trust Fund" has been founded, and the operations of the orchestra will not be confined to Melbourne.



VICTOR CLARK
Mr. Olsen's Assistant

R. E. Johnston, who will manage the tour, stated this week that the orchestra will make its American debut on April 12, and will continue its appearances until May 9. Willy Olsen is the conductor, and his associate is Victor Clark.

A SCHUMANN-HEINK STORY

**How She Treated a Visitor Who Lacked
Essentials of Politeness**

Mme. Schumann-Heink, the celebrated contralto, is a born housewife, and when she finishes her singing tours nothing pleases her so much as to go to her German home and cook, dust and sweep to her heart's content, relates the Portland Oregonian. One afternoon last Summer a tourist called at the Schumann-Heink home, and seeing a supposed but substantial-looking maid sweeping the hall, asked if madame were at home.

The spirit of fun took possession of the great contralto, and she answered "No." "When will she be at home? Will she return soon?" asked the visitor in a disdainful tone.

"She will not return home until late," was the demure reply, and then the caller, tossing her head, entered her auto and was driven away. The prima donna afterward told of her adventure to a friend, who asked her why she had concealed her identity.

"Ach!" said Schumann-Heink. "It hurts no one to say 'Good morning' or 'How do you do?' and even if she thought I was the servant, she should not have forgotten to be polite. That's why."

A new Australian star seems to have arisen in the person of Lalla Miranda, who sang at Covent Garden and the Paris Opéra last year. She stepped into a breach at Covent Garden a few nights ago and sang Gilda, in "Rigoletto," in a manner that pleased the critics.

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GERMAN SINGERS AT LA CROSSE FESTIVAL

Northwestern Saengerbund Delegations from Many Cities Meet in Wisconsin

LA CROSSE, WIS., July 27.—The biennial sängerfest of the Northwestern Sängerbund, comprising the German singing societies of the States of Wisconsin, Illinois, Indiana, Iowa, Minnesota, Nebraska and the Dakotas was held in this city from July 23 to 25. More than 2,000 singers were present from the sixty-seven societies in the seven States of the bund. Chicago sent the largest delegation, of 500 visitors; Milwaukee was represented with 350. It is estimated that 35,000 strangers were in the city for the event.

Some of the features of the event were a chorus of 2,000 voices, an orchestra of sixty pieces, seven soloists, a children's chorus of 1,000 voices, a mixed chorus of 250 voices and a male chorus of 500 voices.

Among the soloists who appeared upon the program was Estelle Solon of Minneapolis, known as one of Wisconsin's foremost singers. Miss Solon was born in Southern Wisconsin and there received her early education. Her musical training was received in Chicago, New York and abroad. Her singing before the great sängerfest made a remarkable impression.

Of the following societies, which were represented by practically their full membership, Chicago, Milwaukee, Davenport, Dubuque, Des Moines, St. Paul, Minneapolis, Omaha, Cedar Rapids, Rock Island, Elgin, Peoria, Freeport, Burlington, Eau Claire, Madison and Manitowoc presented large delegations:

Milwaukee, Liederkranz, Barden Männerchor, Alemanla, Germania, Elchenkranz, Columbia, Fiedella, Männerchor der Hermannsoehne, Liedertafel, Gesangverein, Sängerebund, Sängerrunde; Hammond, Ind., Sängerbund, Fiedella; Chicago, Harnargi Liedertafel, Fiedella, Harnargi Sängerbund, Richard Wagner Männerchor, Rothmäner Liederkranz, Gross Park Liederkranz, West Side Liederkranz, Concordia Liedertafel, Lake View Männerchor; Oak Park, Ill., Central Abt Männerchor, Harlem Männerchor; Melrose, Park, Ill., Harmonie; Bartonville, Ill., Gesangverein, Immergruen; Elgin, Ill., Sängerbund; Moline, Ill., Turner Gesangsection; Peoria, Ill., Liederkranz; Pekin, Ill., Männerchor; Rock Island, Ill., Männerchor; Rockford, Ill., Germania; Omaha, Neb., Männerchor; Stanton, Neb., Männerchor; Bismarck, N. D., Männerchor; Burlington, Ia., Liedertafel, Turner Gesangsection; Davenport, Ia., Männerchor; Northwestern Davenport Liedertafel, Germania Sängerbund, Turner Gesangsection; Decorah, Ia., Gesangsection; Postville, Ia., Männerchor; Sioux City, Ia., Deutsche Männerchor; Dubuque, Ia., Sängerbund; Muscatine, Ia., Sängerbund; Minneapolis, Minn., Harmonia, East Minneapolis Männerchor, Liederkranz; St. Paul, Minn., Concordia, Mozart Club, Arion, Gesangsection, Liedertafel, the West Side Turnverein; North St. Paul, Minn., Liederkranz; New Ulm, Minn., Männerchor; Eau Claire, Wis., Germania; La Crosse, Wis., Frohsinn, Liederkranz; Ableman, Wis., Eintracht; Madison, Wis., Männerchor; Manitowoc, Wis., Freir Sängerbund; Monroe, Wis., Harmonia; Sheboygan, Wis., Concordia; Waukegan, Wis., Germania; Cedar Rapids, Ia., Deutsche Sängerbund.

M. N. S.

KITTY CHEATHAM RETURNING

American Disease Sings Negro Melodies for English Miners

LONDON, July 25.—In order to fulfil her engagements in Bar Harbor, Maine, Kitty Cheatham, the American *disease*, who will be accompanied by Harriet Bayards Robb, daughter of Hampden Robb, will sail Wednesday next on the *Adriatic* for America.

Miss Cheatham has had a successful season here. One of her last engagements was to sing at a party given by Sir Alfred Hickman, M. P. for Wolverhampton, to his constituents, who are largely miners. Miss Cheatham gave a program of Southern negro ditties and some specimens of ragtime.

"Musical America" Read by Damrosch Musicians 2,000 Feet Up in the Air



This Photograph of George Rogovoy, 'Cellist, George Barrère, Flutist, and S. Tilkin, Trombonist, All Members of the New York Symphony Orchestra, Was Taken on Lookout Mountain, Chattanooga, Tenn.

Two thousand feet above the level of the sea, sitting secure in a position that does not particularly commend itself for safety, three members of Walter Damrosch's New York Symphony Orchestra posed for a camera recently, when the organization was touring the South. The picture was taken at the top of Lookout Mountain, Chattanooga, Tenn., and shows, from left to right, George Rogovoy, the 'cellist, George Barrère, the flutist, and S.

Tilkin, who plays the slide trombone. Mr. Barrère says the photograph shows that MUSICAL AMERICA's circulation is not confined to the four points of the compass, but extends high up to an altitude of 2,000 feet. Mr. Barrère is at present in Highland Park, Ill., where he will remain until next Fall, resting and playing occasionally at concerts in the middle West. In September he will return to New York, to prepare for the orchestra season and meet his pupils again.

PEABODY GETS BACHNER

Boston Pianist Joins Faculty of Noted Southern Conservatory

BALTIMORE, July 27.—Louis Bachner has been appointed a member of the Peabody Conservatory faculty as piano instructor. Mr. Bachner was born in New York, but was taken to Boston as a child and there he laid the foundation of his musical education, under Clayton Johns in piano and George W. Chadwick in harmony and composition. Later he went to Paris, where he became a pupil of Harold Bauer; and the two years from 1905 to the Autumn of 1907 were spent in Berlin.

There under Leopold Godowsky in piano and Karl Lütgers in composition, he completed his studies. Since returning to this country he has appeared as soloist with the Boston Symphony Orchestra, the Peoples Symphony Orchestra of New York, the Kneisel, Flonzaley and Hoffmann String Quartets and has given numerous recitals.

W. J. R.

Wagner's early opera, "Das Liebesverbot," was based on Shakespeare's "Measure for Measure."

MUSIC IN WASHINGTON

Armand Gumprecht's Mass Accepted by Archdiocese of Baltimore

WASHINGTON, D. C., July 27.—Among the fifty-five compositions recently examined by the music commission of the Archdiocese of Baltimore of the Catholic Church Armand Gumprecht's "Third Mass" received acceptance in its entirety. Mr. Gumprecht is one of Washington's best known musicians, being at present director of the choir of St. Patrick's Catholic Church.

Mr. and Mme. Henri Lazard were made very happy a few days ago by the arrival of their first little daughter. Mme. von Unschuld-Lazard is the president and piano instructor of the University of Music and Dramatic Art.

Fitzhugh Coyle Goldsborough, the violinist of this city, continues to draw enthusiastic audiences at his concerts in Geneva, N. Y. He is not expected to return to the Capital City until September.

Among the Washington musicians who have recently sailed for Europe for study and pleasure are Mr. and Mrs. John Roberts and Mrs. W. Sinclair Bowen.

CHARLTON ANNOUNCES ARTISTS FOR SEASON

Sembrich, Gadski, Bispham, Goodson, Gabrilowitsch, Schelling and Others

Loudon Charlton, having completed his plans for the coming season, has issued a neat little circular containing an illustrated list of the musical stars under his direction. A number of last year's attractions are retained, while several important additions have been made.

The Charlton prima donnas will continue to be Mme. Marcella Sembrich and Mme. Johanna Gadski, both of the Metropolitan Opera House. Mme. Sembrich, aside from her annual New York and Chicago recitals, will devote only a brief period to concert work, and the few dates available are rapidly being taken. Mme. Gadski's operatic engagements will likewise make unusual demands upon her, but two concert tours are being booked, one prior to the opera season, the other—to extend to the Pacific Coast—in Mid-Winter.

There are three pianists on the Charlton list—Ossip Gabrilowitsch, the Russian, whose two American visits are well remembered; Katharine Goodson, the young Englishwoman, who is to return to this country in January after a tour of Australia; and Ernest Schelling, who has won favor both as pianist and composer.

David Bispham, whose past season has been the most active in his career, will devote the entire season to concert work, beginning with a recital in Carnegie Hall early in October. Mr. Bispham is also planning a revival of "Adelaide," a playlet adapted from the German in which he appeared several years ago, playing the part of Beethoven, the pathetic little story's central figure.

George Hamlin, one of America's leading tenors, comes under the Charlton management. In addition to his oratorio and concert work, Mr. Hamlin will probably appear in a number of joint recitals with Mr. Bispham.

Theodore Spiering, violinist, who has not been heard in America for several years, will make a two months' tour in the Winter under Mr. Charlton's direction, while Gertrude Lonsdale, an English contralto, who is coming to this country in October with the Yorkshire Chorus, will extend her stay to fill a series of individual engagements.

Other artists on the Charlton list are: Mary Hissem de Moss, soprano, who has recently added to her prestige through her transcontinental tour with the Damrosch Orchestra; Francis Rogers, one of the most satisfactory recitalists before the public; Geraldine Morgan, violinist, who will give three New York recitals in addition to her work on tour; Albert Rosenthal and Henry Bramsen, 'cellists; Leila Livingston Morse, soprano, and Cecilia Winter, contralto, young singers who have won a creditable following; and the Flonzaley Quartet, which returns to America in December for its second season as a purely professional organization.

Simple Epitaph for Pauline Lucca

VIENNA, July 25.—An elaborate monument has been erected over the grave of Pauline Lucca, the celebrated opera star, known in private life as Frau von Wallhofen, who died last Winter. No mention of the singer's age is made on the shaft, whose simple inscription reads: "Here lies Pauline von Wallhofen, who died February 28, 1908." The date of her birth is given by biographers as April 25, 1841.

Bruno Gortatowski, who taught at the National Conservatory in New York some years ago, is a member of the piano faculty of the Stern Conservatory in Berlin.



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WHAT IS BEING DONE IN EUROPEAN MUSIC CENTERS

NOVELTIES HEARD AT A LONDON MUSICAL

Fielding Roselle Sings at Recital of Works Inspired by Fiona Macleod

LONDON, July 21.—Last Friday evening, at 2 Vicarage Gate, another "Fiona Macleod" evening, subtitled "A Musical Appreciation," was given, and enjoyed by a large audience of cultured music lovers. An interesting program was participated in by Fielding Roselle, the American contralto; Maurice D'Oisly, tenor; Mrs. Tobias Matthay, soprano; Marcus Thompson, baritone; Grainger Kerr, contralto, and Carmen Hill, soprano, of Covent Garden English opera fame.

A string quartet consisting of Jessie Bowater, Herbert Parsons, U. Tschalkowsky and John Mundy, also took part, with Hubert Bath acting as accompanist throughout the evening. The talented pen of the last named contributed all the works produced, excepting one by Graham Peel and two by Helen Hopekirk, of Boston. All the works presented were inspired by the writings of Fiona Macleod, and beside the musical works selections and poems were read by Ernest Rhys, the whole forming a program full of passionate utterance and picturesque description.

Miss Roselle sang three of Hubert Bath's latest manuscript songs, "Flame on the Wind," or "The Nightfall Song of Revolt and the Heart Aflame," his "Evoc," which was written especially for her, and "The Bugles of Dreamland." She also sang the two songs by Helen Hopekirk: "The Bandruih" and "Eily, My Fawn," with much success.

Miss Roselle has sung Mr. Bath's songs at many private functions, and will use some of his newest compositions at her first recital here in the fall.

Mme. Edvina (the Hon. Mrs. Cecil Edwards), the Canadian soprano and pupil of Jean de Reszke, who last week made her debut as *Marguerite* to Mr. Bonci's *Faust*, has received encouraging reviews from the critics, who all recognize that she has much yet to learn and recommend a longer period of study before another public appearance, but praise her natural qualifications. After making many allowances, the *Telegraph* says: "There still remains an unquestionably beautiful voice, and this is the bed-rock on which much may be built."

Ernest Groom, who accompanied Cécile Chaminade on her tour last Autumn, goes to America in the fall as a member of the company that will appear with the French pianist-composer on her first American tour.

Blanche Marchesi's pupils gave their annual concert in Salle Erard. There were several particularly good contralto voices in the class.

A young baritone named Jack Emerson chose half-past five as the hour for his recital at the residence of the Hon. W. F. D. Smith, and it proved a popular innovation. His singing of "Mélisande in the Woods," Scontrini's "La Povera Rondinella," Godard's "L'Amour," an aria from Glinka's "La vie pour le Czar" and other interesting compositions was such that no one seemed in a hurry to get away to dinner.

Lina Cavalieri has attracted a great deal of attention at Covent Garden and else-

HOW JANET SPENCER IS SPENDING THE SUMMER



JANET SPENCER IN A BOAT ON THE THAMES

LONDON, July 21.—Janet Spencer, the American contralto, is taking a "real vacation" on this side of the Atlantic this Summer before resuming her preparatory work for the coming concert season in America. Before leaving for France she came under the charm of rural England. She is now rusticated at Pougues-les-eaux, in France, where she will remain until August 1, when she goes to Berlin, there to work up her recital programs for next Winter. She intends to give a recital in Berlin before returning to New York early in November. While here Miss Spencer expressed regret that *MUSICAL AMERICA* has not been following her about this Summer, as, to quote her own words, "its news is always so reliable and so far in advance of the other papers."

where by her beauty and her diamonds. She has been heard in Puccini's "Manon Lescaut," Giordano's "Fedora" and also as *Tosca*. Last week's schedule at Covent Garden was as follows: Monday, "La Bohème," with Melba, Dereyne, Bonci, Sammarco, Gilibert, Marcoux, Gianoli-Galletti; Tuesday, "Les Huguenots," with Tetrizzini, Destinn, Dereyne, Zenatello, Scotti, Nivette, Marcoux; Wednesday, "Faust," with Edvina, Edna Thornton, Caroline Hatchard, Bonci, Marcoux, Nivette, Sammarco; Thursday, "Otello," with Melba, Thornton, Zenatello, Scotti, McCormack; Friday, "The Barber of Seville," with Tetrizzini, Bonci, Sammarco, Gilibert, Marcoux, Zucchi; Saturday, "Tosca," with Cavallieri, Garbin, Scotti, Gilibert. Campanini conducted every night excepting Wednesday and Friday, when Panizza officiated.

Peter Raabe, the court conductor at Weimar, Germany, will conduct some of the concerts of the Scottish Orchestra of Glasgow, of which Frederic Cowen is the director, next season.

In the third Bavarian Music Festival, held a few weeks ago in Nuremberg, Germany, a chorus of over a thousand singers and orchestra of 133 players participated. There were four conductors engaged.

WEINGARTNER GIVES VIEWS ON WAGNER

Director of Vienna Court Opera Tells Why He Shortened "Die Walküre"

BERLIN, July 21.—Director Felix Weingartner, who recently brought down on his head the wrath of the Viennese public by liberally cutting out portions of the score in a performance of "Die Walküre" at the Vienna Court Opera, has come to his own defense in a letter he has contributed to the Vienna *Neue Freie Presse*. He asserts boldly that he has reached the conviction that many parts of the "Ring" tetralogy, "Tannhäuser" and even the shorter "Der fliegende Holländer" are too long drawn out, not as regards the length of performance *per se*, but from the standpoint of the organic structure, the dramatic necessities and, in the two earlier works named, uniformity of style. "I consider ingenious abbreviation of such places," he writes, "an artistic duty that augments inestimably the aesthetic pleasure to be derived, and the understanding and powers of receptivity that can be brought to them by the listener."

These views are warmly commended by the *Allgemeine Musik-Zeitung*, which remarks: "The way weak-minded Wagnerites eternally rave about religiously respecting the original text is altogether too stupid; such prejudices should be done away with once and for all. A similar policy should be adopted in other realms of art, as, for instance, as applied to the works of Böcklin, Klingner and others. But, first of all, it is very desirable that somebody should take it upon himself to examine Weingartner's own works as regards their 'organic structure' and 'dramatic necessities'; it is quite possible that due manipulation of the blue pencil would bring to light for the first time the true value of these compositions."

Mildenberg's Opera to Open Nov. 15

Albert Mildenberg, the American composer, whose opera "Michaelo" has been accepted by a circuit of the principal European opera houses, announced this week that the firm of Karshag and Wallner, publishers and producers of Vienna, and lessees of seventy-eight opera houses in Germany and Austria, had made a contract with him for the publication and production of his work. This firm, which controls Karl Goldmark's "The Tempest" and "The Cricket on the Hearth," and thirty-five other operas, will, it is understood, be identified with the New York operatic situation this season. Mr. Mildenberg will leave America late in August to oversee the rehearsals of his opera and arrange for its production in London and South America. The debut will take place at the Royal Opera in Vienna, on November 15, probably under the direction of Weingartner.

The directors of the Paris Opéra have decided to stage another Russian opera next season, and their choice has fallen upon "Sadko," Rimsky-Korsakov's last dramatic work.

Moussorgski's "Boris Godounoff," which was given at the Paris Opéra during the Spring, will probably be produced at La Scala next season.

American Music in Dresden

DRESDEN, July 20.—The "Glorious Fourth" was celebrated here on the Belvedere with a concert program devoted exclusively to American music—well-known national tunes and airs, besides works by Alvin Kranich, I. V. Clark and others. Great enthusiasm prevailed throughout.

The Arion concert was a triumph for the American guests, who sang exquisitely. Of special importance, while full of mood and color, was Fassbaender's "Deutsche Lied" and "Mütterchen," by Spicker, as well as the beautiful folklore by Foster-Stucken—"Suwanee River," "Kentucky Home" and "Dixie's Land." The soprano, Miss L. Schippers, and the alto, Lillian Funk, have very fine voices, and sing artistically. The ladies' quartet won favorable comment. Arthur Claassen, at the head of this superb male chorus union, scored a complete success. He conducted without a baton.

Hugo Yungst's "Slavonic Ständchen" and several other selections had to be repeated. Great ovations were given the singers.

A. I.

Norah Drewett, the young English pianist, played recently at the home of the Duchess of Cumberland, in Vienna, before many of the city's musical luminaries.

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ANNUAL FESTIVAL IS HELD IN KNOXVILLE

Well-known Artists Associated in
a Notable Week's Program
of Music

KNOXVILLE, TENN., July 25.—The Summer School of the South Music Festival held here at Jefferson Hall this week, beginning on Monday and ending last night, was from every standpoint the most successful in the city's history. A noteworthy galaxy of artists had been secured and the public attested its appreciation by crowding the auditorium for every concert.

The mere names of the soloists were sufficient guarantee of the artistic excellence of the programs. They were: Maud Powell, violinist; Elizabeth Dodge, soprano; Margaret Keyes, contralto; Jessie Davis, pianist and accompanist; Dan Beddoe, tenor, and Herbert Witherspoon, bass-cantante.

Mme. Powell, who is a firmly established favorite here, was on four of the five programs, and played invariably as if especially inspired for the occasion. Her principal numbers were Ernst's "Otello" Fantasia, Wieniawski's Concerto in D Minor, "Airs Russes" and Caprice Valse, Tartini's classic "The Art of Bowing" and a comprehensive list of shorter compositions.

Miss Dodge, who was a new-comer, was quickly accepted by the Knoxville public. She was heard to fine advantage in arias from "Aida" and "Mignon," songs by Parker, Grieg, Chaminade and others and duos with her associate singers. Miss Keyes had most appropriate vehicles for her warm, vibrant contralto and excellent style in the "Habanera" from "Carmen," the "Nobil Signor" from "Les Huguenots," the duet from "Il Trovatore" and Fauré's "Crucifix," sung with Mr. Beddoe, and several shorter numbers.

Mr. Beddoe was at his best, which means that his fine tenor voice and finished delivery lent new charm to the "M'Appari" from Flotow's "Martha," Verdi's "Celeste Aida," the "Trovatore" duet and other solos, duets and trios in which he participated. Mr. Witherspoon contributed an aria from Joncière's "Sardanapale" and an interesting list of songs, besides joining Miss Dodge in a duet from Thomas's "Hamlet," Henschel's "La Gondoliera" and Mozart's "La ci darem." His songs included Slater's setting of Thackeray's "A Tragic Tale; a Pig Tail," Strauss's "Morgen" and some dialect and old English ballads.

Miss Davis aroused so much interest by her artistic accompanying in the first four concerts that, in response to many requests sent in to hear her as a soloist, she was placed on the program at the closing concert for a group of piano numbers. There she played with such distinction as to evoke enthusiastic demands for an encore.

Chicago Summer School Closes

CHICAGO, July 27.—The National Summer School of Music, under the direction of the Ginn Publishing Company, closed its season Saturday, July 18, at Lincoln Center, Chicago. A large attendance represented nearly all the Western States. A chorus of about 100 voices was under the

Rear Elevation of Six Knoxville Stars



And Here Is the Solution to the Puzzle



Photos by Brakebill & McCoy, Knoxville.

In the Lower Picture, from Left to Right: Elizabeth Dodge, Soprano; Jessie Davis, Accompanist; Dan Beddoe, Tenor; Maud Powell, Violinist; Margaret Keyes, Contralto, and Herbert Witherspoon, Basso. In the Upper Picture, from Left to Right: Miss Powell, Miss Dodge, Miss Davis, Mr. Beddoe, Miss Keyes and Mr. Witherspoon.

direction of Frederick E. Chapman, of Boston. Mary Elizabeth Cheney, of New York City, was at the head of the vocal department. C. W. B.

Musical Educators Meet in Philadelphia

PHILADELPHIA, July 27.—Musical educators to the number of more than a thousand, mostly local teachers, were the special guests of John Wanamaker at a luncheon in his store here last week, and were also entertained by a concert in the establishment's new Egyptian Hall. It was styled Musicians' Assembly Day, and was a signal success from every standpoint. The concert was most entertaining. The John

Wanamaker Choral Society sang the "Temple Dance," from Greig's cantata "Olaf Trygvasson," and the military band of the John Wanamaker Commercial Institute played a number of selections. There were piano solos by Nathan Fryer, a young pianist of high gifts and attainments, whose interpretations of selections from Leschetizky, Scarlatti, Schubert, Chopin, Brahms and Bach were warmly applauded and enjoyed. Dr. J. Lewis Browne, the store's musical director, presided at the organ as soloist. Rev. Charles Wyatt Bispham, B.D., rector of St. Philip's Church, addressed the guests on certain features of the program. S. E. E.

METROPOLITAN GETS DEBUSSY NOVELTIES

Humperdinck's New Opera to Have
Premiere in English
Next Season

Giulio Gatti-Casazza's recent mysterious visit to Paris was explained this week by the announcement that the new director has been closing a number of contracts that will ensure to the Metropolitan a comprehensive modern French repertoire for several seasons to come. Chief among the arrangements is an agreement he has reached with Claude Debussy, whereby the composer of "Pelléas et Mélisande" will give the directors of the Metropolitan exclusive rights to all the operas he will write in the future, including three he is now working upon, "The History of Tristan," "The Devil in the Belfry," and "The Fall of the House of Usher," based on Edgar Allan Poe's story. When Oscar Hammerstein was told of this arrangement he merely smiled and made a cryptic reference to a contract which he says Debussy signed with him for his forthcoming works.

Gatti-Casazza has also secured the rights to two of Xavier Leroux's works, "La reine Fiamette," which was given at the Opéra Comique several years ago, with Mary Garden in the title rôle, and "Le Chemineau," the past season's novelty at the Opéra Comique, in which two of Mr. Hammerstein's artists, Perier and Dufranne, made a success. Moreover, Choudens, the French publisher, has guaranteed the Metropolitan all the Belgian and French novelties published by him, while from Hugel the rights to Massenet's "Manon" and "Werther" have been obtained.

It has been decided that the opera to be produced in English next season will be Engelbert Humperdinck's new work, "The Children of the King," which will have its premiere at the Metropolitan under the general oversight of the composer. Geraldine Farrar will create the leading female rôle. Another composer who will come to New York to rehearse his own work will be Raoul Laparra, whose "La Habanera" will be given. Jean Noté, baritone of the Paris Opéra, who has been engaged, will make his début in "La Habanera."

Arturo Toscanini will conduct the season's first performances of "Tristan und Isolde," and in return Gustav Mahler will direct some of the Italian operas.

Andreas Dippel is now negotiating with Ida Hiedler, the Wagnerian soprano who has just withdrawn from the Berlin Royal Opera after a twenty years' engagement, for a few appearances in New York.

Anna Jewell in Connecticut

MERIDEN, CONN., July 27.—Anna Jewell, a talented pianist of New York City, is visiting Maude Massicotte, of No. 29 Bunker avenue. W. E. C.

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VERDI STATUE FOR PHILA.

Monument to Composer Will Be Erected in Fairmount Park

PHILADELPHIA, July 27.—A committee of fifteen headed by C. C. A. Baldi, and including Alfonso Rossa, E. B. H. Nardi, Chevalier Pajona Bartola, Beto Bel Vecchio, C. S. Bellino, S. Cancelli and Vincent Brunneggi, met the Italian steamship *Ancona* on her arrival at the Snyder avenue wharf last week as an official delegation to take charge of the Ferrari statue of the composer Verdi, which the steamship brought from Italy.

The statue will be taken to the office of Baldi Brothers, on South Eighth street, where it will be kept until October 9, the time of its unveiling in Fairmount Park. This date is the anniversary of the composer's birth.

Count Raybandi, Italian Consul General at New York, and Vice Consul Chevalier Gentile accompanied the bust on the steamship from New York to this city.

The Verdi Monument Association was founded in February, 1901, with Professor Rossa, a friend of Ettore Ferrari, as president. Ferrari was asked to make a bust of Verdi for Philadelphia Italians and gladly complied, declaring he would not accept any remuneration for his work.

The monument consists of a base of granite, surmounted by a colossal bronze bust of the composer. At the front of the base is a female figure representing music. Bas-reliefs are on each side of the base.

Edith Miller to Return to Canada

LONDON, July 21.—Edith Miller, the Canadian contralto, who has resided in England for several years, is going to her native land for a concert tour in the Fall. She will be accompanied by Boris Hambourg, cellist, who will proceed to Canada directly after his South African tour.

Hector Dufranne, the French baritone, the *Golaud* in the Manhattan's production of "Pelléas et Mélisande," is applying himself assiduously to the study of English this Summer. He recently added the rôle of the *High Priest* in Gluck's "Alceste" to his repertoire.

JOSEPHINE SWICKARD AND PARTY ON OUTING



Miss Swickard Stands in the Center of the Group—The Others, from Left to Right, Are E. E. Roberts, of Cincinnati; Kathryn Buck, of Toledo, and C. M. Jacobus, President of the Ohio State Music Teachers' Association

The accompanying photographic reproduction, showing Josephine Swickard, the New York soprano, and a group including E. E. Roberts, of the Baldwin Piano Co., Cincinnati; Kathryn Buck, concert manager of Toledo, O., and C. M. Jacobus, president of the Ohio Music Teachers' Association, was taken as the party were enjoying an outing at Toledo Beach, during the recent convention of music teachers at that place. Miss Swickard gave a song recital at the convention and an idea of her success may be gained from the account printed in the *Toledo Blade*: "Miss Swickard has a high, flexible soprano which is flute-like in tone, and clear as the notes of a bird. She sang several songs flawlessly. Following her opening number—the aria

'Deh, Vieni, Non Tardar,' from Mozart's "Marriage of Figaro"—Miss Swickard sang eleven ballads, the greater part of which were by well-known German composers. The songs were dainty, airy, graceful things, with unexpected changes and endings which came upon one like a pleasant surprise. Her Grieg selections and the Arabian song by Delibes were especially charming. Mrs. Otto Sands was Miss Swickard's efficient accompanist."

A New Publication

"God and Music" is the title of a new book published by The Baker & Taylor Co., of New York. The author is John Harrington Edwards.

ALABAMA MUSIC TEACHERS

Next Convention of State Association Will Be Held at Gadsden

BIRMINGHAM, ALA., July 27.—The next convention of the Alabama State Music Teachers' Association will be held in Gadsden in June of next year.

The following committees have been appointed by the president of the association:

Program Committee—Adolf Dahm-Petersen, chairman, Birmingham; Mathilde Bruno, Gadsden; Burt P. Richardson, Greensboro.

Executive—Mrs. Forney Hughes, chairman, Gadsden; Frances Sibert, Gadsden.

Entertainment—Penelope Cochran, Gadsden; Myra Mitchell, Gadsden.

At the recent convention of music held in Mobile the following officers of the Alabama association were elected: Georgia Sterling, president, Mobile; Mathilde Billo, secretary and treasurer, Gadsden, and J. P. Mills, auditor, Montgomery.

Hypocrisy in Music

[Rupert Hughes in *Alslee's*]

The waltz from "The Merry Widow" is good music that deserves its popularity. Some of Johann Strauss's waltzes were excellent music, and so severe a composer as Brahms said that he wished he had written some of them. Others of Strauss's waltzes are trash, as some of Brahms's compositions are failures.

Don't be a hypocrite, in any case, and don't pretend to like what you don't. This, however, does not mean that you should trust entirely to instinct and first impressions. You should try to like the famous works, and keep on trying to until you do, or you really know why you don't.

If you like "The Merry Widow" waltz play it and revel in its appealing insistence, its amorous longing. Then play one of Strauss's waltzes, say "The Beautiful Blue Danube" or his "Wine, Women and Song." Then try some of the Chopin "valsés." "Waltz" and "valse" are only the Teutonic and the Gallic forms of the same word, but the former has come to be used of the actual music for the actual round-dance; the latter has come to be used for the free and elaborate fantasy based on the same rhythm.

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Canadian Basso Returns from Success in Paris to Enjoy Vacation at Home



EDMUND A. BURKE AND PARTY

This Photograph, Taken at Cartierville, Canada, Shows Mr. Burke Seated at the Foot of the Stairway

MONTREAL, July 17.—Edmund A. Burke, the Canadian basso, has returned to Europe after spending a few weeks here with his family and visiting his numerous friends. He will remain some time in Paris before proceeding to The Hague for the operatic season at the Royal Opera House there.

Some photos taken in the country while Burke was stopping at Major Hooper's Summer residence show the remarkable floods caused this year at Cartierville, and

all over the country for that matter, by the unusually high state of the rivers. Rowing in the forest was a common occurrence that may not be witnessed again by the present generation.

When leaving, Mr. Burke promised to return in two years, when it is likely he will give an extended series of concerts all over Canada and the United States. His appearance here last May was welcomed by large crowds who were enthusiastic over his performance.

C. O. L.

What Degrees Should Mean

[John Ross Frampton in New Music Review.]

Two years ago one of our prominent educators read a paper before the Music Teachers' National Association urging that degrees in music should not be conferred except upon composers. While this is undoubtedly excessively severe, the fact is almost indisputable that the degree Mus. Doc. ought not to be granted to persons who have not acquired a satisfactory technique in composition, even though they need not be endowed with powers to create a work of real value. For the first degree in music should refer to literary and theoretical education, and not proficiency in performance—although this

latter is a valuable and desirable adjunct. In candidacy for the higher degrees, a Mus. Bac. might specialize in history, theory, or in public performance, as is now possible at the University of Edinburgh; but his knowledge of composition would be assured by his Mus. Doc.

Frieda Langendorff Singing in Berlin

Frieda Langendorff, the German contralto, who sang at the Metropolitan last Winter, and will be heard in a series of concerts in this country next season, has been engaged for the Summer season of opera recently inaugurated by Hermann Gura at Kroll's Theater, Berlin. By permission of the Intendant of the Royal Opera, most of

Wagner's works will be produced, and the rôles that Mme. Langendorff will sing include *Ortrud*, *Venus* and *Fricka*. Among her associates in the company are Lilli Lehmann, Gemma Bellicioni, Leffler-Burckard, Francesco d'Andrade and Alexander Jörn.

SHERMAN AT EISTEDDFOD

Candidate for Vice-President Will Address Singers in Richfield Springs

James S. Sherman, the Republican candidate for Vice-President, has accepted the invitation of the Richfield Springs Eisteddfod Association, to preside at the Eisteddfod to be held at Richfield Springs, September 2 and 3.

Mr. Sherman will give an address at the opening session of the Eisteddfod and the presence of so prominent a figure in National affairs adds to the importance of the event.

There are already entered in the competition at the Richfield Springs Eisteddfod about one thousand singers, composing male, mixed and ladies' choruses from New York State, Vermont, Pennsylvania, Ohio and Canada.

MR BONCI'S PLANS

Metropolitan Opera Tenor Will Make American Concert Tour in the Fall

In a letter written from London to a friend in New York Alessandro Bonci, tenor of the Metropolitan Opera Company, announced his plans following the close, on July 25, of the grand opera season at Covent Garden, where he sang. He will take an automobile trip through Norway and Russia and down to his villa near Bologna, Italy. There he will rest until October, when he will make a short concert tour of Germany.

Early in November he will make a brief concert tour in the United States, beginning in Denver and coming East so as to be in New York in time for his opening with the Metropolitan season.

Many Opera Singers Look to Boston

BOSTON, July 27.—The Boston Opera Co. has now opened offices in Paris, Rue Ambroise-Thomas, for the purpose of enabling Director Henry Russell to transact the business of engaging artists and making contracts, etc. He has been inundated with applications from well-known singers from all parts of Europe, who are anxious to be among the first to appear at the new opera house.

"The Vagabond and the Princess," a one-act fairy opera by Edouard Poldini, the Italian composer, whose piano works are well-known in this country, is to be produced at the Vienna Court Opera and also at the Leipzig Municipal Theater next season.

ARTHUR DUNHAM NOW FELLOW OF AMERICAN GUILD OF ORGANISTS



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CHICAGO, July 27.—Arthur Dunham, organist at Sinai Temple, and now playing for the Sunday service at the Chicago University, has passed the examination of 1908 for certificate of Fellow of the American Guild of Organists and has recently received notice that he has won the George Foster Peabody prize of \$100 for highest average. He is the only Fellow of the A. G. O. west of Philadelphia. Those who competed with him for examination of 1908 were Horatio W. Parker, of Yale, and Samuel P. Warren, of New York. Mr. Dunham is Sub-Dean of the Western chapter of the American Guild of Organists.

C. W. B.

Symphony Orchestra at Bar Harbor

BAR HARBOR, ME., July 27.—The Symphony Orchestra, consisting of twenty musicians from the Boston Symphony, Gustave Strube, conductor, arrived this week and commenced the series of forenoon concerts at the Swimming Club, which will be, as usual, the social center.

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MUSIC IN TORONTO

Organists and Church Singers Change and Get New Positions

TORONTO, July 27.—Douglas Patterson has left for New York, to engage a company for the English musical play, "Three Little Maids," in which he will appear next season under the management of William G. Colvin. The tour embraces Canada, coast to coast, and will mark the institution of an organization for the presentation of London musical successes.

Music is to be made a special feature at the Canadian Exhibition this year. A prominent attraction in connection with the usual spectacle will be an international military tattoo.

After four years' engagement as baritone soloist at St. James' Square Presbyterian Church, Marley R. Sherris has accepted a position as special soloist at Carlton Street Methodist Church.

Lillian Kirby has resigned her position as contralto soloist in Carlton Street Methodist Church.

F. R. Beatty has resigned from the position of organist and choirmaster of Carlton Street Methodist Church.

David Ross has been appointed bass soloist at Jarvis Street Baptist Church.

Isabel P. G. Gill has resigned her position as contralto soloist of Erskine Presbyterian Church. H. H. W.

The last of the Wednesday morning recitals given by the American Conservatory in Chicago was one of the best of the series. Silvio Scionti played Dohnanyi's Rhapsodies in E Flat Minor and C Major; a group of Chopin numbers and Liszt's Ricordanza and Rhapsodie No. 6. Helen Axe Brown sang two groups of songs in English. The American Conservatory of

Music announces that Hart Conway will direct the dramatic department in that school for the coming year.

MR DAMROSCH ENDS HIS STAY AT RAVINIA PARK

Manager Beach of Chicago Will Have Charge of Future Tours of New York Orchestra

CHICAGO, July 27.—Walter Damrosch and his orchestra closed a successful engagement at Ravinia Park on July 24, and was presented with a loving cup by the North Shore residents. The Chicago Orchestra opened a week's engagement at Ravinia Park Saturday, at which time the Ben Greet players gave an afternoon and evening performance on the grounds.

During Mr. Damrosch's stay at Ravinia Park recently it appears that he and Mr. Beach agreed that in the future the New York Symphony Orchestra's tours will be under the direction of the Chicago manager. It is understood that this arrangement will in no way conflict with the regular tours of the Chicago Symphony Orchestra, which was organized in 1899 by Mr. Beach, and is conducted by Adolph Rosenbecker.

Mr. Damrosch will make a short tour in the Fall as far west as Detroit, and the annual midwinter tour, at which time the principal cities as far west as Milwaukee, and including Chicago, Toledo, Indianapolis, Columbus, Toronto and Cleveland, will be visited.

The principal tour, however, of the orchestra will be immediately following Easter Sunday, April 11, Mr. Beach assuming exclusive management. C. W. B.

NEW YORK SCHOOL'S MUSICALE

Mrs. Lippincott and Mr. Parsons Heard at Miss Chittenden's Institute

An enjoyable afternoon reception was held at the American Institute of Applied Music, 212 West 59th street, New York, last Friday, when the students of the Summer session and their friends attended in large numbers.

An informal program was presented by Albert Ross Parsons, the well-known pianist and pedagogue, and Mrs. Avis Day Lippincott, soprano, who is one of McCall Lanham's most accomplished pupils. Mrs. Lippincott sang Massenet's "Je t'aime," Foote's "Irish Folk Song," Huhn's "Love's Philosophy," and Bemberg's "Nymphs and Fauns"; Mr. Parsons's numbers were two Chopin nocturnes and the ballade in A flat, d'Albert's Gavotte in D minor, Liszt's "Gnomesreigen" and "Ave Maria." Both artists were warmly applauded.

MUSIC IN ST. LOUIS

Dorothy Morton a Popular Attraction at Forest Park Highlands

St. Louis, Mo., July 26.—Dorothy Morton is trying herself in open-air concerts at Forest Park Highlands this week, after long devotion to indoor comic opera. Miss Morton began in outdoor theatricals, and therefore knows how to treat a good voice in the open air. St. Louis is her home. Here, as Libby McCarthy, she sang in church choirs and at festivals, till she was "discovered" and ripened for the stage. Her friends have never failed to rally to her support and her first appearance at the Highlands Sunday afternoon resulted in an ovation.

Comic opera at Delmar swings in the same old circle of former years. The same operas are repeated from year to year, and the companies that sing them are not always an improvement upon each other. "The Mikado" is on for next week, and will also play a fortnight. By that time farewell performances will have to be considered, and a going-away of the regulars to their winter engagements and rehearsals in the East. E. H.

ARIONS IN WIESBADEN

Brooklyn Society Continues Tour of Concerts and Festivities in Germany

WIESBADEN, GERMANY, July 27.—The members of the Brooklyn Arion Society arrived here this morning and were given a public reception at the City Hall. Songs were sung by the Arions and the local Männerchor, the Mayor extended a cordial greeting and the visitors enrolled their names in the Golden Book of the city. This evening's concert was a success from every standpoint. At the end the audience stood while the "Star-Spangled Banner" was sung.

The Brooklynites came here from Frankfurt-on-Main, where they gave a concert on Saturday in the Palm Garden to an audience that overtaxed the capacity of the auditorium.

Gustav Erlanger, known in Germany for his compositions for orchestra and choirs and his chamber music, is dead at Frankfurt-on-Main, aged sixty-six.

Ada Crossley, the Australian contralto, leaves England on August 7 for her native land, where an extended tour has been booked for her.

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**J. Erich Schmaal Barely Escapes Losing
His Finger as He Jumps from
Moving Train**

MILWAUKEE, Wis., July 27.—J. Erich Schmaal, the well-known Milwaukee pianist, who is now in Europe, has written to Milwaukee friends recently telling them of an injury to himself which might have ended his career. While traveling in Holland from The Hague to Scheveningen, the pianist lost his hat and jumped from the train while it was in motion, falling against a tree and smashing the little finger on the left hand. The thought of a crippled finger ending a bright career nearly drove the artist frantic. With the aid of a friend, a surgeon was at last found who set the bone in the broken member. Report has it that the young pianist is progressing nicely at the present time.

Mr. Schmaal is in Holland and has visited Paris and Brussels, where he called upon De Reszke and other musicians.

M. N. S.

NEW ORGAN FOR MILWAUKEE

**Instrument Will Make Big Auditorium
Available for Concert Purposes**

MILWAUKEE, Wis., July 27.—An orchestral organ will be donated to the great Milwaukee auditorium which is now being erected. Charles E. Sammond, chairman of the committee to purchase an organ for the auditorium, has announced that public spirited citizens of Milwaukee will be the donors but that their names cannot be disclosed at the present time.

"We have assurances that the amount available will be sufficient to secure one of the best organs in the United States," said Mr. Sammond. "This will materially enhance the value of the auditorium for musical purposes. We intend to install an organ of the most approved make and of full orchestra type."

M. N. S.

Good Music in Shanghai

"From far away Shanghai," says London Truth, "a correspondent sends a program illustrative of the excellent public music provided there by the municipal orchestra. This includes Beethoven's 'Prometheus' overture, Grieg's 'Peer Gynt' suite (No. 1), Wagner's 'Rienzi' overture, along with lighter pieces by Lachner, Delibes, and Wieniawski—in fact, a program which could hardly be improved on for the purpose of a high-class popular concert. A few years ago, my correspondent adds, concerts of this sort were unknown out there; all of which goes to show that it is not only at home, but also abroad, that musical taste is 'creeping up.'"

CHICAGO TEACHER AND PUPILS ON AN OUTING



FREDERICK BRUEGGER AND PARTY OF PUPILS

CHICAGO, July 27.—Frederick Bruegger, the Chicago teacher of singing, often takes his class of pupils on outings. In Winter they make up skating parties, and in Summer, at Mr. Bruegger's country home, "Linden Luft," launch parties and picnics are in order. The accompanying picture shows them on one of these outings. In the group are Bessie Parker, Eugene Bumiller, Emma Tugold, Will Stone, Parvin Witte, Arthur Dyer, Ethelle Johns, Silas J. Titus, Mrs. P. Witte, Mrs. Dyer, Sterling Hall, Nellie Irwin and Mr. and Mrs. Bruegger. C. W. B.

PIANO PUPILS IN RECITALS

**Leila Baird's Students Present Two In-
teresting Programs in New York**

Pupils of Leila Baird, a concert pianist and member of the faculty of the National Conservatory of Music, recently gave a recital at the Waldorf-Astoria. A high standard of excellence, both in the nature of the program and the presentation, was maintained by Margaret Coughlin, Master Allen Cokefair, Helen Pratt, Ruth Joman, Robert Scott, who is only twelve years old and who played remarkably well, Helen Toman, Douglas Fowler, Elizabeth Henckle, Arthur Anderson, Sadie Sewell and Lillian Fowler. Another of Miss Baird's pupils' recitals took place in the South Yonkers Presbyterian Church, where an ambitious program was given meritoriously.

Thomas Evans Greene's Bookings

Thomas Evans Greene, a popular tenor who has come under the management of W. S. Bigelow, Jr., of Boston, has been booked for engagements in Connecticut and Bar Harbor, Me. He will sing at the latter resort with David Bispham, in a performance of "Adelaide."

FESTIVAL FOR CHARLOTTE

**North Carolina City Starts Movement
for Annual Concert Series**

CHARLOTTE, N. C., July 27.—With a view to forming an organization of all the musicians of Charlotte to the end that there may be held here each year a musical festival a consultation, preliminary in its nature, was held last week in the office of the Greater Charlotte Club. The movement has its origin in the Damrosch Orchestra, which has been responsible for the formation of such bodies in many cities.

Traveling Representative Beach, of the organization, was in the city yesterday, talking over the situation here, and departed hence for Columbia, S. C., where a similar project is on foot. Definite action here is postponed until the Fall. It is planned that festivals should be participated in by both local talent and such other as the association should see fit to engage.

J. Louis Minier has been appointed organist in Temple Oheb Scholem, in Prince street, Newark, N. J. He succeeds Frank Drake, who occupied the position for a number of years.

MARTHA WITTKOWSKI TO WED COUNT IN ITALY

**Young American Opera Singer's Ro-
mance Revealed in Letter to
Friends in Syracuse**

SYRACUSE, July 27.—Several years ago on the North Side of this city there lived a girl whose surroundings were poor. Like others she earned a living by hard work until one day it was discovered that she had an exceptional contralto voice. To-day she is living in fine style at Rome, Italy, and in the near future will become an Italian countess. Such are the bare facts in Martha Wittkowski's life, which read like a fairy tale.

Several months ago Miss Wittkowski wrote to friends in this city that she was engaged to be married, but so enthusiastic was she over her progress in her music that she omitted the man's name and even the details.

All her friends in this city were anxiously awaiting more news, but until Frederic F. Snow came to this city on his return from Italy nothing definite could be learned of the romance. Mr. Snow says that he has friends in Rome and they say that she is engaged to a count, who is a man of affluence in the Italian capital.

While Miss Wittkowski was a pupil of Emma Thursby of New York, Mrs. Oakman, the daughter of Roscoe Conkling, took a fancy to the Syracuse girl and sent her to Italy to study. Miss Wittkowski sailed about three years ago for Italy, where she has not only made a hit, according to the Americans who return from that country, but she has met her prince in the form of an Italian count.

Marta Paula, as Miss Wittkowski calls herself now, will make her debut in Italian opera this Fall.

New Bach Choir in California

SAN FRANCISCO, July 25.—J. Fred Wolle, professor of music at the University of California, whose plans to establish a Bach Choir at Berkeley were upset by the earthquake and its results, has now carried out his original intention and organized a chorus of 125 voices. He plans to extend its scope, and draw on San Francisco and Oakland, as well as Berkeley, until he has a chorus of 500.

Mignon Aurelle to Marry

BOSTON, July 27.—It is now definitely announced that Fay Ginn Cord, or, as she is known on the stage, Mignon Aurelle, the young Worcester soprano who sang at the Worcester Festival last year, is to wed Paul Buckingham, a wealthy young Worcester, Mass., business man. The date for the wedding has not yet been made known.

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New York, Saturday, August 1, 1908

"Musical America" has risen to chronicle the national endeavor, the national work in music, and to establish a principle, the principle of honesty and justice in musical journalism.

TURNING STREET NOISE INTO MUSIC

The police department of New York City has decided to wage a campaign against street noises. Boisterous pianists who bang rag-time at unseemly hours will be included in the prospective list of victims of this unique crusade.

The New York *Evening World* conceived the idea of converting the din and clatter of street sounds into melody and last week sent one of its reporters to a "Professor" Hoolibingi, said to be a greater creator of vaudeville musical effects. The "professor" readily suggested a way out of the realm of discord by making each street vender's cry or other noise of the time "a thing of tone and harmonies."

Then the *Evening World* determined to bring the "professor's" theory into practical reach of the masses, so it enlisted the aid of Fanciulli, of Marine Band and Seventy-first Regiment Band fame.

The Italian conductor saw great possibilities in the plan to harmonize street noise. He proposed voice culture for venders, suggesting a code prescribing a different cantilena to advertise each kind of merchandise and went on to say:

When fully trained, each student should be furnished with a diploma and a tuning fork, so that no one need sing off pitch. The key of G should be selected, as it is central and convenient to all voices.

In the case of many venders meeting in one street, the effect would be a beautiful chord, or a succession of consonant chords, rivalling in its effect the Manhattan or Metropolitan choruses, or the Liederkrantz and Arion Männerchor.

Fanciulli points out the possibility of discovering "many Carusos, Scottis and other stars" in this way, and clinches his argument by preparing the score for a street symphony, in which parts are taken by the fish vender, vegetable man, fruit man, flower man, old clothes man, milkman, newsboy, cabman, umbrella man and scissor grinder with the accompaniment of the street organ and street band. The score is neatly harmonized and the effect should be interesting if not beautiful.

The first attempt to follow the ideals set forth by the bandmaster was disastrous to one of his countrymen, Michael Ballona, a scissors grinder who, in going about singing the part allotted to his profession encountered an unmusical policeman and was brought before an unmusical magistrate, who fined him \$1 for his efforts.

But the *Evening World* and Director Fanciulli were not discouraged. They went on with their good work, obtaining a noiseless telegram of endorsement from Mrs. Isaac L. Rice, now in Europe, and a pioneer in the fight against city noises.

An editorial writer of the paper strengthened the stand taken by Mr. Pulitzer's evening edition, maintaining that the proposed "street symphony" is not to be sniffed at by musical experts. Says the writer:

Take the girls who play the accordion in tenement house backyards. They have the most admiring audiences. Few if any of their hearers would exchange these girlish melodies for a Wagnerian orchestra's clash. * * * As for the \$5 a seat opera, especially the Wagnerian operas with their motifs, their technical patter, their interpretation and other things which the professional music critics refer to, how many people there are who better appreciate the airs which a hand organ pours out and that the little girls dance to on the asphalt pavements!

And so, the propaganda for the street symphony goes on. But why not give credit for the origination of this idea to the leader of the modern school in music, Gustav Charpentier, who, in the second act of his "Louise" introduces the songs of the various hucksters, each advertising his wares in delightful harmony?

MUSICAL AMERICA extends its congratulations to "Professor" Hoolibingi, the *Evening World* and the distinguished Fanciulli. In developing the scheme they may unconsciously hit upon some genuine American folk melodies which, in the course of generations, may produce the much-sought-for national music!

AN ATTACK ON CHURCH MUSIC

The tempest in a teapot down in St. Louis, precipitated by a local organist and choirmaster, Charles R. Galloway, at the Missouri State Music Teachers' Convention by a merciless attack upon the church music of the day in this country, has not yet subsided, though why a clear, concise, if vehement, statement of what leading musicians everywhere recognize as facts should be combated so resentfully, is not easy of explanation.

Urging that the music heard in churches should represent the highest standard, Mr. Galloway denounced in strong terms the average quality of the hymns now in use in many of our churches, to which he attributes the decline of congregational singing. Many of these hymns, he contended, are nothing more than "joyful noise," some even fall short of that classification. To quote the exact words attributed to him, "Much of the music sung in many of our churches to-day is cheap and tawdry. It is musical rubbish; light, sentimental, undignified, if not sacrilegious; a meaningless conglomeration of distorted and undeveloped melodies, very often the imagination of musical lunatics."

Apart from any consideration of the palpable unworthiness of the great majority of the "tunes" cultivated in many edifices of worship, the stultifying effect they exert upon the musical taste of the public is a formidable and far-reaching power working at cross-purposes with every movement to develop more general appreciation of the truest and best in music. One reason that the Germans as a people are vastly more musical than we are is to be found in the purer, more dignified character of their hymn music. Brought up from infancy on the chorales of a Bach and Martin Luther, with "Ein feste Burg ist unser Gott" as a representative illustration of what the ideal hymn can be, they would shudder at many of the crude, effervescent appeals to the musically illiterate common-

ly heard in our churches. In view of the large public influenced, directly or indirectly, by the churches in this country, the music adopted should be representative of worthy and dignified expression. To imagine people fed Sunday after Sunday on some of the unrestrained, hysterical outbursts of emotion that are perpetrated as hymns, able to comprehend the sublime beauty of Bach's "Passion Music," for instance, fills the true music lover with an appalling sense of despair. Until the public realizes the triviality and sham of the one it can make no headway in scaling the heights of the other.

One of the most pertinent of Mr. Galloway's remarks was his criticism of the style of music upon which young people are fed in the Sunday Schools. There is an inestimable evil here crying out for radical measures of reform. Many people are inclined to overlook the importance of the nature of the music that is made an essential factor in religious services. Would it not be well to arrange a conference of representative musicians of the country, including not only organists and choirmasters, but conductors of orchestras and choral societies as well, to weed out the collections of hymns now in use? Denominational interests undoubtedly would interfere in many cases with the acceptance of an ideal hymnal thus agreed upon, with simplicity and dignity as the keynote, but the atmosphere of our churches assuredly would be cleansed of the abominations that now insult esthetic sensibilities and arouse the music lover's soul to revolt.

Another point that called down upon Mr. Galloway's head the wrath of his colleagues was his arraignment of the quartet choir as inadequate for most of the larger compositions attempted. He argued in favor of the mixed chorus, as infinitely better adapted for these works, mentioning, in support of his theory, the opinions of such men as F. W. Wodell, of Boston, and Frank Damrosch, of New York. He was particular to add—which should have appeased his critics—that a chorus choir does not necessarily preclude the singing of solos, duets, trios or quartets when occasion demands.

PITTSBURG ORCHESTRA

There is no orchestra in America which has come in for more notoriety, so far as the daily press is concerned, than the Pittsburgh organization headed by Emil Paur. Ever since the days of Victor Herbert's régime that band of instrumentalists has managed to keep in public view as the result of financial difficulties, threatened rebellion on the part of its members, talk of change in policy on the part of the Art Society which controls it, trouble with the Union because of the introduction of foreign musicians and other causes of a more or less sensational nature.

While over-zealous newspaper correspondents are, in a measure, responsible for the exploitation of these difficulties, the fact remains that there are two or more well-defined factions exerting efforts in different directions and impairing the strength of the symphony society. Fortunately the Pittsburgh Orchestra has continued to exist and has won a fair share of success by its artistic work despite the clash of factions.

The latest development in the orchestra's career now comes in the appointment of a new committee, including John Eaton, J. B. Finley, Edward A. Woods, W. C. Hamilton and E. Z. Smith, and another intimation of a "change in policy."

The emphasis which the daily papers place on the fact that Walter Damrosch has obtained two of Mr. Paur's players is ill-advised. Manager Mossman gives assurance to MUSICAL AMERICA that the 1908-9 Pittsburgh Orchestra will include in its personnel "all the old standbys" and predicts that the organization will be better than ever next season.

Arthur Hervey, for seventeen years chief music critic of the *London Morning Post*, has resigned his position, to devote himself to composition.

PERSONALITIES



WILL MACFARLANE

Will MacFarlane, the organist of St. Thomas's Church, New York City, is officiating as permanent organist at Ocean Grove, N. J., this Summer. His manipulation of the new organ recently opened there is one of the most important features of the musical life of the season.

Baird—Mrs. James Baird, the Philadelphia soprano, sang the familiar aria from "La Traviata" and, with a French tenor, the duo from "Roméo et Juliette" at Mathilde Marchesi's last audition of the season in Paris.

Gerardy—Jean Gerardy, the Belgian cellist, has a great many concert engagements to fill in the principal cities of Europe next season.

Bassi—Amadeo Bassi, the Italian tenor, during the last two years a member of the Manhattan Opera House forces, will sing at La Scala, Milan, for the first time next Winter. He will make his début in "I Vespri Siciliani," and is especially engaged to create the leading tenor rôle in "Rhea," the new opera by Samara. He is still singing at the Colon Theater in Buenos Aires, appearing in "Rigoletto," "Tosca," "Aida," "Madama Butterfly" and other Italian works.

Kurz—Selma Kurz, the coloratura soprano of the Vienna Court Opéra, whose coming to the Metropolitan has been deferred for another year, has been studying lately with Jean de Reszke, in Paris, as has also her Vienna colleague, Leo Slezak, the tenor.

Fletcher—Evelyn Fletcher-Copp, the originator of the Fletcher Kindergarten Music Method, is spending the Summer at Eliot, Me., where she is conducting classes for teachers.

Farrar—Geraldine Farrar thinks that unless they have really fine voices, dramatic ability and force of character, American girls should never go to Paris to study without their parents or a big brother. With the renewal of her engagement at the Metropolitan for five years Miss Farrar has arranged to sing five months of the year in New York, two in Paris and two in Berlin.

Jacobs-Bond—Carrie Jacobs-Bond, the Chicago song-writer, who was so delighted with her recent sojourn in the West that she has purchased a bungalow near Los Angeles, Cal., for next Winter, is credited with the words and music of over three hundred songs.

Feinhals—Fritz Feinhals, the Munich baritone who is to share with Walter Soomer, of the Leipsic Municipal Theater, the Wagnerian rôles formerly sung by Anton Van Rooy at the Metropolitan next season, was born at Cologne in 1869, and is, therefore, still under forty. He is the son of a merchant and studied in Milan with Alberto Giovanni and Alberto Selva. In 1895 he made his début at Essen, Germany, and after two years there and one at the Mayence Opera he went to the Munich Court Opera, where he has remained ever since.

Hartmann—Arthur Hartmann, the violinist, who will begin his American tournee of over 100 concerts at the end of October, is booked for six appearances in San Francisco alone.

FROM MUSICAL AMERICA READERS

The "Claque" in Italy

To the Editor of MUSICAL AMERICA:

I have just returned to the city after two weeks' "outing" (and incidentally doing a little work in the way of private musicales) in Amityville, L. I. In looking over MUSICAL AMERICA of last Saturday I was attracted by the article "Americans in Italy" in which Mr. Buzzi takes exception to the story of the American who had the unpleasant experience with the "claque" during his debut in a town on Lake Maggiore.

I also, do not agree that the Italians are prejudiced against American singers in Italy. In fact, I believe quite the contrary. I, myself, have had sufficient experience in that country to make me confident that what I say is the case—in a great measure. The custom of "claque" does most decidedly exist in Italy, as it does in almost every city of importance in the Latin countries; but not more in Italy than in Spain or France. The Italian singers in Italy are just as entirely the victims of this "custom" as are the foreigners who sing there. This custom of "claque" does not exist to any extent in the small provincial city, and in some towns not at all.

In the large cities, however, it is quite a "matter of course." On the arrival of a company in any one of the large cities, the stars, male and female, regardless of nationality, are (as a rule) visited by the "chef du claque," who demands, very respectfully, tickets, or the equivalent for his "workers." Each star contributes his portion, according to his salary or his position in the company. It is never an exorbitant demand, and inasmuch as it is a custom, it should be complied with, I think, without "parley," even though it should be against one's principle.

I am of the opinion that the American who had the "unpleasant experience" was not the only one of his company who was called upon to contribute his "mite," and had he displayed "American independence" in a lesser degree he would have been dealt with fairly, undoubtedly. My experience in Italy was always most delightful and sincerely gratifying. I think it would be a pity should young American students of the opera become prejudiced against Italy, as I think no country affords such splendid opportunities for practice in the opera as does Italy, and especially to talented pupils of limited means.

Very cordially,

JULIA ALLEN.

Thursday, July 23, 1908.
New York City.

An American Teacher Abroad

BERGEN, July 13, 1908.

To the Editor of MUSICAL AMERICA:

We spent three delightful weeks in London, and heard all of the grand opera artists; also Paderewski and De Pachmann. We were present on the occasion of Mme. Rider-Kelsey's debut at Covent Garden in "Carmen." Mme. Maria Gay, the splendid Spanish artist, was the *Carmen*. Mme. Rider-Kelsey made a splendid success—her pleasing voice, excellent production and unaffected singing were much commended. Under the circumstances her stage deportment could not rival more experienced stage artists, but her voice work was a distinct triumph for American voice teaching.

While in London I renewed my acquaintance with Dr. F. E. Gladstone and Sir Frederick Bridge. I had the privilege of spending the afternoon of last Thursday (July 9) with Sir Frederick at his organ in Westminster Abbey. He played on the electric echo organ (an acquisition of recent years) for me. It has some very

pretty stops, that are beautiful sounding from the distant nave. He also used the oldest stop in the organ, a flute, that was put in in Purcell's time, 1694.

After the service he invited me and my wife to his house, and presented us with quite a little music that he is interested in. He gave me an autograph copy of Motetts and Mrs. Thompson one of his famous "Crossing the Bar," arranged as a solo, which he said he was very much interested in. He would like it to become known as a solo. I am sure we can use it to advantage as such.

Sir Frederick is very enthusiastic about his late Canadian trip. He expresses himself delighted with the quality of the Canadian choirs. He gave us a delightful and profitable afternoon, and he couldn't have been more charming. In walking through the cloisters to his house, in a pretty little spot by a fountain, we remarked to him, "What a great thing to be buried in this great abbey." He answered, "as for me, I would rather be buried in the country, where the birds sing, up in Scotland, where my wife lies."

Our voyage to Norway was unpleasant, because the sea was choppy. The weather is fine. I expect to visit Grieg's home to-day. We tour in Norway for two weeks, then we go back to Scotland until we sail from Glasgow, on Saturday, August 8.

Yours truly,

ALEXANDER S. THOMPSON.

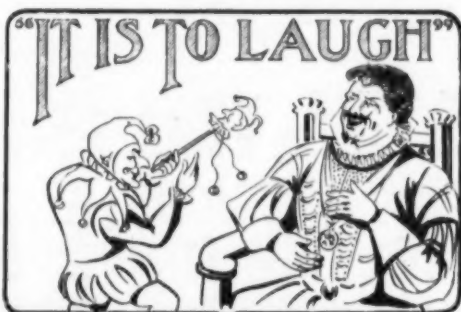
Praise Not Strong Enough

To the Editor of MUSICAL AMERICA:

In my few words of approval in the July 4 number of MUSICAL AMERICA, the printer has made the word *courteous* into *cautious*. The latter may be well enough but too much on the line of the "faint praise," etc., and not at all what was intended.

Will you kindly make the correction and much oblige,

(Mrs.) EMILY KELLEY RAND,
President Portland Rosini Club,
No. 176 Danforth Street,
Portland, Me.



When Franz Lehar, composer of "The Merry Widow," recently was asked by a Berlin critic how he was getting on with his new opera, "The Man with Three Wives," Herr Lehar answered: "I wish he were dead; for then I would have three 'Merry Widows.'"

"There goes a man who made me lose a great deal of money on real estate."

"Did he swindle you?"

"Not exactly. He is a cornet player, and he lives next door to a house I owned. After that I had to pay people to live there."—*Exchange*.

"My daughter," said Mrs. Nextdore, "is very fond of music."

"Oh, exceedingly," replied Mrs. Pepprey; "she even appears to be fond of her own."—*Philadelphia Press*.

Pearls of Melody.—A Missouri music teacher is said to assert that grand opera music is trash. Of course, it depends a good deal upon the direction in which the musical gems are cast.—*Cleveland Plain Dealer*.

"Where have you been all afternoon?"
"Music hall—piano recital."
"Infernally tiresome, wasn't it?"

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"Not at all. I was the pianist."—*Chicago Tribune*.

"So you have decided to leave your manager?" said the interviewer.

"Yes," answered the prima donna.

"Quarrel with the manager?"

"No, indeed. But the only way to avoid one is for us to separate."—*Exchange*.

Aerial Spirit—"Is this paradise?"

Peter—"Yes."

Aerial Spirit—thought so. Ta-ta."

Peter—"Not coming in?"

Aerial Spirit—"Not much. Down below I played the harp on an excursion steamer, and just now I'm resting."—*Washington Post*.

A Graceful Compliment

At a dinner party in London, Mme. Samaroff was sitting beside one of the well-known English novelists of the day. The subject of Mme. Samaroff's return to England came up, and she said she would play in France, Germany, Austria, Holland, Spain and Portugal before coming back to London for April 17, and sail the following week for South America.

"Why South America!" exclaimed some one in astonishment.

Mme. Samaroff answered, "If that mother of mine has her way, some day I

may be sitting on an iceberg at the North Pole playing a Steinway grand."

The writer, who had just heard Mme. Samaroff play under Nikisch's direction, spoke up quickly, "Your playing would certainly melt it."

Boston Welcomes Hammerstein

[From the Boston Evening Transcript]

Music lovers of Greater Boston and of many parts of New England will greet as good news the account of Mr. Hammerstein's arrangement with Mr. Keith, whereby the Manhattan Opera Company will appear at the Boston Theater this coming season. In Mr. Hammerstein's venture and in his bright particular stars people hereabouts have felt a deep interest, and it is good to have the manager's assurance that he will bring to us the same company, same chorus, same orchestra and the same scenery that appear in his New York productions. Further gratification is to be found in Mr. Hammerstein's word that his stay here will be regulated by the support he receives. One season, two or three years ago, it will be remembered, we were deprived of grand opera, and we grew hungry for it. Since then we have had but brief seasons, which have wetted our opera appetite the more. A long welcome as well as a cordial one, it seems probable, will be ready for the Manhattan Opera Company.

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The Secret of "Merry Widow" Waltz's Charm Explained by London "Danilo"

A feature undreamt of by both the authors and the composer is the secret of the fascination exerted by the "Merry Widow" Waltz over the American and English audiences, that seem never to weary of the Lehar operetta, according to Joseph Coyne, the *Danilo* of the London production at Daly's Theater, which is now well in its second year.

"It was quite an accident, really," writes Mr. Coyne, in *The Teller*. "By that I mean that it was not an effect that had been previously arranged, discussed and taught over, but an entirely unpremeditated arrangement. I am referring, of course, to the waltz, the famous dance in 'The Merry Widow.' It is principally that which has drawn thousands to Daly's and which will continue to make fortunes for various lucky people as long as the play runs. And, as I said before, it was quite an accident.

"The dance was there right enough, for it had been done in Vienna, Berlin, and other places. But there they had been content with a mere dance—just the waist clasp and the neck grip; we added the symbolical sensuous sensation, and it is that which has proved the sensation of the age.

"It is the hypnotic gaze which has done the trick. Well, I call it hypnotic, but it is the sibilant stare or the reproachful regard as it may please you; anyhow, it is the aforesaid gaze which has brought fame and fortune in its train.

"It happened just like this. At rehearsal one day, when things had been more 'contrary' than usual and we were all hot, cross, and tired, the historical event occurred. You remember in the second act *Danilo*, myself, and *Sonia*, Lily Elsie, have what is politely termed a slight disagreement. We had got thus far and were standing, glaring at each other rather like a lion and his prey, waiting to begin the waltz. Suddenly I grabbed her hand savagely, held it as in a vice, and clutching her round the waist pushed her before me across the stage, while we glared and stared at each other with murder in our eyes.

"Isn't it simple? Just a little unpremeditated act, and gee whizz! look at the result.

"So now the secret is out, and the reason for the record-breaking success at Daly's is given to the world."

The Covent Garden season closes on Friday of this week.

Festival in Northern Wisconsin

STEVENS POINT, WIS., July 27.—The thirteenth annual sängerfest of the Nord Wisconsin Sängerkreis, which was held at Stevens Point July 17 to 19, was one of the most successful in the history of the organization. The festival opened with a kommers, followed by several concert programs. All of the sessions were under the direction of Ernest Weber. Mrs. Millie Katerndal Hancox of Chicago was the soloist for both concert programs. Twenty German singing societies were represented. Merrill, Wis., was unanimously chosen for the next sängerfest.

M. N. S.

Wilcox Begins Work in Denver

DENVER, COL., July 27.—J. C. Wilcox, the New York teacher of singing, arrived here on July 17 and on July 20, with Mr. and Mrs. Mehan he began a Summer term in this city. Pupils registered from seven States. He gave a recital in Greeley, Col., on July 23. This week he starts on a concert tour and will be heard in Red Cliff, Salida, Glenwood Springs and Leadville.

New Concert Hall for Washington

N. Stein announces that the auditorium at the New Masonic Temple in Washington, D. C., will be available for concerts during the forthcoming season.

HARTFORD CHORUS ELECTION

August Weidlich Will Again Be Director of the Sängerbund

HARTFORD, CONN., July 27.—An election of musical director and committees followed by a lively jollification was the order of events at the meeting of the Hartford Sängerbund last week. August Weidlich was reelected director and committees were chosen as follows:

Musical Committee—First tenor, Henry Beissner; second tenor, Edward E. Clausen; first bass, Dr. T. P. Kumpitsch; second bass, Benjamin M. Carruth.

Library Committee—Christian Vetter and Frank Secoll.

The society decided to celebrate its fifty-first anniversary on January 28 in Foot Guard Hall. W. E. C.

New Organist for Hartford

HARTFORD, CONN., July 27.—Charles Palmer Potter, for twelve years organist at the Second Congregational Church, Norwich, has been engaged as organist and musical director at the North Methodist Church, in this city, and will begin his work here on September 1. He will succeed Frank C. Hill, of Meriden, who has resigned, and whose place is being temporarily filled by Florence Readett. W. E. C.

SEASON 1908 - 9

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LARGE AUDIENCES THE RULE AT OCEAN GROVE

Cowen's "Rose Maiden" Performed with
Gratifying Results by Tali Esen
Morgan's Forces

OCEAN GROVE, N. J., July 27.—On Saturday evening the management of Ocean Grove tried the experiment of giving a concert in the oratorio style at popular prices. In past years Ocean Grove was regarded as the home of oratorio, but as the great artists drew the large crowds and the audiences grew smaller and smaller at the oratorios, the style of concerts was gradually changed. Desiring to return to some extent to oratorio, the experiment of giving Cowen's "Rose Maiden" at popular prices was tried, with most gratifying results. There were over 5,000 people present, though the evening was the most inclement one Ocean Grove has seen this year.

The solo parts were sung by the members of the Auditorium quartet, Grace Underwood, soprano; Marie Stillwell, contralto; Archie Hackett, tenor, and Donald Chalmers, bass. These four singers have made themselves favorites with the Ocean Grove people by their singing in the various concerts during the Summer and the enthusiastic reception accorded them at this concert was an evidence of their good work. Owing to their residence in Ocean Grove the orchestra and soloists and chorus were able to rehearse constantly together, thus giving a perfect ensemble. The orchestra and chorus work were excellent.

On Sunday the usual elaborate services of Children's Sunday were given. In addition to the usual number of miscellaneous pieces sung by the children, Geibel's "Nativity" was included in the evening program. The soloists were the Auditorium quartet; the orchestra assisted. It is estimated that there were 12,000 people seated and standing in the auditorium and that 2,000 were turned away. A. L. J.

The average number of students at the Guildhall School of Music, London, last year was 2,508. The fees paid for tuition and examination amounted to \$116,415, of which \$84,055 was paid to the 126 instructors and the examiners. The excess of expenditure over income was \$4,970, which was met by the corporation.

Engagement with Sousa to Be Prelude to Giacinta della Rocca's Fall Season



GIACINTA DELLA ROCCA

This Italian Violinist, One of America's Adopted Daughters, Is to Appear at
Willow Grove Before Beginning Her Regular Season

Giacinta della Rocca, the gifted young Italian violinist, has been engaged for a series of appearances with Sousa at Willow Grove, Philadelphia, beginning August 16. This young artist is already assured of a busy Fall and Winter season which promises to introduce her to a wider public.

Miss della Rocca comes of an interesting family noted for achievements in music. Her father, T. E. della Rocca, who is the director of the Englewood Conservatory of Music in Englewood, N. J., is not only a musician of broad interests and attainments as a violinist, composer, conductor and teacher, but also a man of uncommon

culture in other fields; while her mother, who comes of a distinguished Polish family, is an accomplished pianist.

Born in Germany, and of cosmopolitan experience, though at heart an American, she is one of the few young artists of the present day who can boast of having studied with Massart, the teacher of Wieniawski, Sarasate and Teresina Tua. She was this master's last pupil, and since then has studied under Emil Sauret, who has shown the deepest interest in her development, predicting from the outset that she would take rank as one of the greatest artists of the day.

Besides her large repertoire of concertos and solos, Miss della Rocca is an all-round musician. She is an excellent ensemble player, a musician of progressive tastes. She returned not long ago from London, where she gave a number of recitals, attracting the attention of many prominent local violinists such as Arbos, Kruse and others. Her playing is imbued with tropical warmth and ardor, tempered by admirable poise, solidity and breadth.

More Abramson Grand Opera

It was announced this week from the offices of William Morris that the opening attraction at the American Theater, under his management, will be the Abramson Italian Grand Opera Company. The engagement will begin on September 5 and will continue four weeks.

WILL TRY TO KEEP LABIA OFF THE NEW YORK STAGE

Berlin Director Vindictive Because She
Broke Contract to Sign with
Hammerstein

BERLIN, July 25.—Director Hans Gregor of the Berlin Komische Oper, took the initial steps this week for the employment of American counsel to prevent the appearance at the Manhattan of Maria Labia, the beautiful Italian prima donna and countess, who has been engaged to sing dramatic soprano rôles in Oscar Hammerstein's company in New York, Philadelphia and en tour during the coming season.

Mlle. Labia has been singing at the Komische Oper for the last two years and it is charged that she deliberately broke her contract with Herr Gregor to sign with Hammerstein.

Herr Gregor admits that he is not sure that the laws of New York State will enable him to keep Labia off the stage of the Manhattan, but he is willing to invest a considerable amount in lawyers' fees for the purpose of finding out.

George Murphy to Leave Grand Rapids

GRAND RAPIDS, MICH., July 28.—George Murphy, the tenor, who has been before the musical public of Grand Rapids for almost two decades as singer, teacher and promoter of musical and artistic entertainment, has closed a contract with the Indianapolis Conservatory of Music whereby he will become the head of the department of voice culture and the art of singing.

Klein Engages Schubert Quartet

It was announced this week that the Schubert Quartet, of Boston, has been engaged by Hermann Klein for a concert in his series of Sunday "Pops" at the new German Theater in New York. This well-known chamber music organization will make its appearance on November 22.

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Douglas Boxall

CINCINNATI, July 27.—The death of Douglas Boxall, on Thursday afternoon, at the Bethesda Hospital, was a great shock to the members of the musical profession in Cincinnati and to the many friends this distinguished artist has made during his residence in this city. Mr. Boxall was operated upon about two weeks ago for appendicitis, and recovered so rapidly after the operation that apparently all cause for alarm was passed, but a sudden turn for the worse came Thursday afternoon, and all efforts to save him proved futile. Mr. Boxall, who was one of Leschetizky's favorite pupils, came to Cincinnati about four years ago as a member of the faculty at the Cincinnati Conservatory of Music. More than a year ago he was married to one of his most gifted pupils, Mazie Homan, of Cincinnati. The widow and an infant child survive him.

Mr. Boxall was born in London on February 15, 1871. His early education was received at Dulwich College, where he earned special distinction, making such phenomenal progress that he was permitted

to appear in public recitals at the age of twelve.

Later he became a pupil of Francesco Berger, at the Guildhall School of Music, London, and subsequently his musical development was entrusted to the late Emil Bach.

Upon the completing of his studies at the Guildhall School he concertized in



The Late Douglas Boxall

France, Belgium and England. It was on one of these tours, when he played with orchestra at Ostend, that he met the renowned Leschetizky, of Vienna, who, having heard of Mr. Boxall's remarkable playing, attended the concert. Leschetizky

was so delighted with the young artist's performance that he became greatly interested in his career, and invited him to become one of his pupils.

He remained with Leschetizky four years before again playing in public, but the public had by no means forgotten him, and during the series of engagements which followed in Berlin and other important German cities he was received with pronounced enthusiasm.

Since coming to America Mr. Boxall has added greatly to his reputation as a virtuoso. Last season he filled numerous engagements throughout the Central States and the South, and at the time of his death was planning an extensive Southern tour for the coming Winter. F. E. E.

Jacob Schrumph

His mind shattered by the deaths of his wife and three children in the Slocum disaster, Jacob Schrumph, of No. 208 Avenue B, who went abroad with the Brooklyn Arion Society, is dead in Bremen. The news was sent hither by the Arions to Mrs. Kate Schnitzer, the only surviving relative of the dead singer, and to friends in Brooklyn and Manhattan. The death of Schrumph and the injuring of another Arion member, Adolph Gobel, of Brooklyn, in an automobile accident in Dresden, have marred the pleasure of the Brooklyn singers. The Arions were compelled to leave the body of Schrumph behind in Bremen and to desert the injured Gobel in Dresden. The body will be buried temporarily in Bremen, awaiting the directions of the sister, Mrs. Schnitzer.

Carl Deichmann

Carl Deichmann, the German violinist, for nearly sixty years a resident of England and one of the earliest pioneers of classical music in that country, is dead in London, at the age of eighty-one. He shared with Wilhelm the leader's desk at the Wagner Festival at Albert Hall in 1877, from which dated a lifelong friendship with Dr. Hans Richter, the conductor. In April of last year the German Clubs of London celebrated his eightieth birthday with a banquet, at which Rr. Richter presided.

Josef Franz Wagner

Josef Franz Wagner, director of military music in Vienna, died recently in the Aus-

trian capital, at the age of fifty-two. He possessed a special talent for the composition of marches, some of which are known in all parts of the world. Among his marches are "Unter dem Donneladler," "Gigerlmarsch," "Buerenliedmarsch" and "Das Schwert Oesterreichs." He also composed operettas, overtures and masses.

Anna Laidlaw

Anna Laidlaw, an English pianist who had resided in Paris, as student and professional, for several years, died there suddenly last month, and was buried in the Cimetière de Pantin. She was a pupil of Raoul Pugno, and was highly thought of in Paris. She had recently extended her reputation to Germany.

Emperor vs. Kapellmeister

Fux, the author of the famous *Gradus ad Parnassum*, was kapellmeister at Vienna for three emperors, Leopold, Joseph I, and Charles VI, the three being excellent musicians. Charles VI did not even think it beneath him to take part occasionally in his orchestra, in addition to which he sometimes would accompany on the piano some of the famous singers who took part in the court concerts, says *The Musician*.

He had commanded Fux to prepare music to an opera entitled "Elisa," which was to be presented at the anniversary of the birth of the archduchess, his aunt. When the three representations of this work occurred, the emperor took a notion to replace his kapellmeister at the clavier, and himself direct the performance. Fux, sitting near him, turned the pages of the score. At a certain moment where the direction of the music presented a real difficulty, the emperor carried things with such skill that in spite of the rules of etiquette Fux was not able to keep from crying out "Bravo!" Then, bending close to the ear of the emperor, he said:

"Upon my word, Sire, you would make a most excellent kapellmeister." To which the emperor smilingly replied, "I know it very well; but I would rather be emperor."

Mark Hambourg's brothers, Jan and Boris, and the other members of the Hambourg Quartet, of London, have gone to South Africa for a tour. This is the first time that a foreign string quartet has ever visited South Africa. Jan Hambourg is a violinist; Boris, a cellist.

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ECHOES OF MUSIC ABROAD

AT last Paris, which has been notoriously behind the procession in producing Wagner's "Ring" tetralogy, is to have an opportunity of becoming acquainted with "Götterdämmerung." The last work in the cycle is now slated for its first performance at the Opéra on September 25.

As regards "Das Rheingold," however, which was to have been introduced to the French capital during the first six months of the new régime—a promise not realized—Directors Messager and Broussan are ominously silent. "Die Walküre" and "Siegfried" have been given with comparative frequency, invariably proving potent attractions; but without the prologue and the final sequence no adequate conception of the "Ring" as an entirety has been possible. The production of "Götterdämmerung" will leave only "Parsifal" to share with "Das Rheingold" the "strangers yet" relationship towards the Paris public.

André Messager is throwing himself heart and soul into the preparations for the September extension of the Wagnerian repertoire. He himself will conduct. Three alternates have been assigned to each of the principal rôles for the season's repetitions, but for the first performance Louise Grandjean has been chosen to sing Brunnhilde and Ernest Van Dyck, Siegfried.

Following close upon "Götterdämmerung" will come the *première* of Henri Février's "Monna Vanna," notwithstanding Maurice Maeterlinck's protests and Georgette Leblanc-Maeterlinck's qualms of disappointment. Lucienne Bréval, picturesque Monna Vanna that she will be, will have Jean Muratore, the new sweet-voiced tenor, and the reliable M. Delmas to share with her the chief burden and glory of the production.

As a rule, but three performances a week are given at the Opéra. Mary Garden seems to be monopolizing these performances just now, and, whatever the comparative effectiveness of her individual work at the Opéra and in the more intimate environment of the smaller Opéra Comique, her old "stamping-ground," she is unquestionably succeeding in interesting the Parisians, both native and temporarily naturalized, quite as much as ever, and perhaps a little more than before.

A recent week's repertoire consisted entirely of vehicles for the Gardenic art. In "Thaïs" her Athanaël was not Renaud, as before, but Henri Albers, the star baritone of the Théâtre de la Monnaie, Brussels, who had made his Paris début only the previous week as an admirable Wolfram, to Van Dyck's Tannhäuser and Grandjean's Venus. Her Marguerite, which has proved original enough, or unconventional enough, to cause a good deal of discussion, the victim of Muratore's Faust. On the third evening she added Juliet to her repertoire, and with what pictorial charm can readily be conceived by all to whom her Mélisande will remain to the mind's eye a thing of beauty and a joy forever. And, by-the-way, her Roméo was the Russian tenor, Alchevsky, who sang at some of the Manhattan's Sunday concerts a year ago last Winter and also in Boston with Melba.

It is safe to predict that Miss Garden next season will offer Juliet to her audiences at the Manhattan and "her" Philadel-

phia Opera House, as she calls it, claiming that Mr. Hammerstein decided to build it at her instigation. Especially is the rôle likely to be allotted to her if Melba adheres to her present intention of postponing her coming till 1909-10.

FRITZ KREISLER, who is now in London, has been telling M. A. P. of his earliest aspirations. He had two all-compelling ambitions, one to be a tram conductor, the other to become a conductor of a different nature, a "sky pilot." So persistently did he cherish these dreams that his father's active determination to make

and Prix de Rome at the Paris Conservatoire.

His subsequent success Mr. Kreisler attributes to the workings of an "unseen, dynamic power" driving him onward, rather than to any reasoning effort on his part. "I just had to play," he writes, "and although there were times when I frankly hated my violin, this feeling was more than counterbalanced by the inner force which made and still makes it impossible for me to do anything half-heartedly. I must long to smash my fiddle into little bits, but I could not bring myself to play below the best I was capable of on it."

The novelty of being addressed on all sorts of subjects by hundreds of strange correspondents having worn off, the violinist confesses that he now listens to the postman's knock with a feeling of dread and apprehension, for his mail, leaving



THE LONDON "BUTTERFLY" AND "AMERICAN CONSUL"

Emmy Destinn, the Czechish soprano who comes to the Metropolitan next Fall, has made a special success at Covent Garden during the last three seasons as "Cio-Cio-San" in Puccini's Japanese opera, which is now known in this country from coast to coast. She is said to make of the heroine more of a "stately, slow-moving," tragic figure throughout than a prattling, spontaneous child who develops into the heart-broken wife as a natural result of the course of events in the latter part of the opera. The accompanying illustration represents Fräulein Destinn as Butterfly listening to the Consul (Signor Scandiani) reading the letter announcing Pinkerton's return with his American wife.

a musician of him precipitated many a clash. But violin playing came to him naturally, it seems, and, in spite of himself, he made such rapid progress that at ten he won the gold medal at the Vienna Conservatory and two years later the first prize

aside private letters, is "made up in pretty regular proportions of (a) requests for autographs, (b) ditto for bits of my violin strings, (c) offers to sell me at 'ruinous sacrifices' genuine strads and Guarneris-uses, and (d) communications of this sort:

"No doubt you remember meeting me for a few moments in the vestibule of the hotel in Naples, so will you please send me two seats for your next Queen's Hall concert, and greatly oblige?"

Then occasionally one comes across a "gem" such as the letter he received from a German woman who said she wished to take lessons from him, and would he please let her "now the fare?" "This," remarks Mr. Kreisler, "took me back to my early visions of tramway conducting!"

ASPIRING music students hampered by lack of funds were not forgotten in the will of Jacques Blumenthal, who died in London a few weeks ago at the advanced age of seventy-nine.

The composer of "My Queen," "Sunshine and Rain," "The Message" and many other temporary favorites in certain music circles left an estate valued at nearly \$315,000, bequests including \$10,000 to the Incorporated Society of the Royal Academy of Music to found two open scholarships, and \$15,000 to the Royal College of Music to found an open full maintenance scholarship, besides \$10,000 to the Royal Society of Musicians for charitable purposes, \$2,500 to the Society of British and Foreign Musicians for the Widows' and Orphans' Fund and \$2,500 to the Royal Normal College and Academy of Music, Norwood.

VERDI'S "Otello" was revived at Covent Garden the other night after an interval of several years. Melba was the Desdemona, Zenatello, the Moor, Scotti Iago. While the nature of the work made its revival one of the most welcome of the season—of many seasons, in fact,—there were elements in the performance that evidently prevented this offspring of the seventy-year-old Verdi's genius from achieving an ideal effect. "Common Chord," writing, or, rather, sounding, in *The Sketch*, has this to say:

"Zenatello struggled valiantly with hoarseness; Scotti, for all that he was splendidly dramatic, has not the powerful voice that the part of Iago demands; while Melba, who was in excellent voice, lacks the dramatic instinct that should make certain scenes memorable. There were moments in which her acting sufficed, but one could not avoid the thought that the performance would have gained immensely had the prima donna been able to rival Zenatello and Scotti on the dramatic side."

It was Boito, composer of "Mefistofele," who wrote the libretto of "Otello" for Verdi. In the first London performance nineteen years ago Tamagno sang Otello and Victor Maurel was the Iago.

A revival at the same institution that proved rather more sensational in effect, owing to the large cast of first artists the opera requires, was that of "Les Huguenots." In view of the top noted Italian's two performances a week almost without interruption ever since last October, it is not surprising to hear that Tetrassini's voice was a trifle tired; notwithstanding, she sang Queen Margarita's music with "characteristic brilliance." Emmy Destran was in no sense overshadowed by her coloratura colleague, for, according to the *Daily Telegraph*, she "sang magnificently throughout, and, superb artist that she is, she made the character real, and aroused the whole house to so great a frenzy of delight in the duet with Mr. Marcoux that the flow of the drama was interrupted for several min-

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utes while acknowledgments were bowed to the audience."

There were compliments, likewise, for Zenatello, who sang *Raoul*, though he refused to do so in New York last Winter on account of his superstition regarding a cast of thirteen, for Scotti, who took the rôle of *de Nevers*, for Marcoux, the *Marcello*, for a new basso named Nivette, regarded as a "find," who impersonated *San Bris*, and finally, but emphatically, for Conductor Campanini.

BUENOS AIRES is proud of its new Colon Theater, and, judging by the descriptions of it that have appeared in European papers, it is justified in feeling pleased with itself. Not only is it one of the largest opera houses outside of New York, but architecturally it is modelled closely upon the Paris Opéra. The proportions are greater, however, as its seating capacity is placed at 3,500, while that of the Paris Opéra is but a little more than 2,000. La Scala in Milan and San Carlo in Naples each accommodate 3,000.

The opera season at the Colon has been thus far an unqualified success, ever since the opening night, when "*Aida*" was sung to a \$20,000 house. Two of the tenors the administration relied upon, Paoli and Burgatti, have fallen ill and Bassi has been overworked. The director cabled to Caruso, offering him \$3,600 an appearance, but the independent Enrico refused to go for any guarantee of less than \$4,000, at which the Argentinians balked.

One of the features of the season will be the premiere of a new patriotic opera entitled "*Aurora*," which the Government commissioned Illica, as librettist, and Etore Panizza, as composer, to write.

J. L. H.

Ernest Schelling's "*Suite Fantastique*," for piano and orchestra, has been published by Rahter, in Leipzig.

Alfred Grünfeld's opera "*Die Schönen von Fogaras*" is to be given at the Vienna Court Opera next season.

HAENSEL AND JONES ANNOUNCE ARTISTS

Many Americans on List of Soloists Offered by New York Firm

Haensel and Jones, the New York firm of managers, this week announced the preliminary list of concert artists to be presented during the forthcoming season.

Arthur Hartmann, the distinguished violinist, who made such an impression in America twelve months ago, returns for the season until May. He is to be accompanied upon his tour by Alfred Calzin, pianist. Upwards of twenty-five concerts on the Pacific Coast alone have already been booked for him and many engagements with the prominent Eastern and Middle Western societies have already been closed. Mr. Hartmann opens his season as soloist with the New York Philharmonic Society, November 13 and 14 next.

Glenn Hall, the tenor, who has held a very high reputation in this country for many years, and who has spent the last two years in Europe, having sung with great success with Arthur Nikisch and with various organizations, returns in December for a short season of five months. Mr. Hall's popularity has resulted in a big season already booked for him. Among some of his engagements might be mentioned, Cincinnati Orpheus Club, Cleveland Rubinstein Club, Buffalo Guido Chorus, Boston Handel and Haydn Society ("Messiah"), Evanston, Ill., Philadelphia recital, Baltimore recital, Mt. Pleasant, Mich., recital, Mt. Pleasant, Ia., recital, and Denver, Col.

Augusta Cottlow, who has for many years held a very high position among the women

pianists of this country, has been booked for her second appearance at the Worcester Festival, and already many important engagements have been made for this distinguished pianist, who intends, at the close of this coming season, to reside abroad for three years.

The Olive Mead Quartet will, as usual, be under the management of this firm.

Another artist who will make his debut will be Otto Meyer, a clever young violinist who has been studying for many years with Ysaye and Sevcik and who has met with great success in various concerts abroad.

Another American artist who will make her debut this season is Monica Dailey, the young pianist who has been under the care of Leschetizky for the past six years.

Leopold Winkler, pianist, will make another tour through the South and Middle West, and Clarence Eddy, the distinguished organist, will be heard in recitals.

Kitty Cheatham will go as far South as Texas and as far West as Omaha, and Dora Becker, the violinist, who has been giving recitals in London this season, will make a tour through the States of Louisiana and Texas in the months of November and December.

Annie Louise David, harpist, will go as far as Winnipeg and points in Ohio.

The sopranos under Haensel and Jones's management are Florence Hinkle, Louise Ormsby and Lillian Pray.

Florence Mulford, the mezzo-soprano, formerly with the Conried Metropolitan Opera Company, will be under their exclusive direction. Mme. Mulford has already been booked in Milwaukee and in many cities in the East.

Adah Campbell Hussey and Lillia Snelling are their two contraltos who will be heard next season.

Frank Ormsby and Charles Kitchell are tenors who will require no introduction. Mr. Ormsby, who sang last season, the biggest one in his career, has already been booked in Milwaukee and other cities.

J. Humbird Duffy will be their baritone

and Frederic Martin, Tom Daniel, Arthur Middleton and Julian Walker will form the splendid list of basses.

Would Establish New Music School

BALTIMORE, July 27.—Marco Vessella, whose band is giving concerts at River View Park, is planning the establishment in Baltimore of a musical school for boys. He proposes to give free instruction to selected classes, provided the city government or private parties will provide the class-rooms and the necessary equipment. Students would have their own instruments. Signor Vessella has been assured of the co-operation of several of his soloists. He will submit his proposition to the City Council.

W. J. R.

Singer Dies in Poverty

SAN FRANCISCO, July 26.—In extreme poverty Helene Dington, a former comic opera favorite, died here yesterday. Twenty years ago she was a star at the old Tivoli Opera House in such operas as "*The Masked Ball*" and "*The Little Duke*." Afterward she went East and repeated her success.

President Kelsey's Tribute

To the Editor of MUSICAL AMERICA: Enclosed please find New York draft for \$2.00 to cover amount of my subscription. I consider MUSICAL AMERICA one of the foremost factors in advancing the course of true music. Its influence reaches far beyond the limits of that country whose proud name it bears.

MRS. C. B. KELSEY,

Pres. of the National Federation of Music Clubs.

Grand Rapids, Mich.

England has a concertina virtuoso named Christine Hawkes. The story of how she was induced to take up concertina playing and some hints on it are given in *Cassell's Magazine* for July.

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CLEVELAND EXPECTS BRILLIANT SEASON

**Plan to Erect New Recital Hall
Gets New Impetus—What
Musicians Are Doing**

CLEVELAND, O., July 27.—The lack of an adequate auditorium for concert purposes has been one of the principal drawbacks to Cleveland's progress as a music center, but the new Hippodrome will, it is believed, supply this deficiency in the future. It now appears that the movement started in 1897, to provide the city with a fine recital hall, has taken new life and the indications point to an early realization of the plan.

Many local music teachers and their students are away on vacations and others tell me that they will be out of the city during August. In some quarters I find teachers hard at work every day.

It is noticeable that local musicians are beginning to realize the fact that MUSICAL AMERICA has the news they want. I hear nothing but praise for it.

The announcement is made that the Hippodrome is going in for music during the coming season. Besides the season of grand opera, the Pittsburgh Orchestra, with some big celebrities as soloists, will give four concerts during the winter. The orchestra, under the direction of Emil Paur, will have Calvé, Alessandro Bonci, Mme. Emma Eames and either Mme. Olive Fremstad or Nordica. The orchestra was here twice last winter and both times played to big houses.

Ida J. Hough and Kathryn E. Collins, the teachers, will spend their August vacations at Macinac Island.

O. O. Koepple, the basso from Delaware, O., and at one time located here, is here for a few weeks. J. H. Rogers is at Hessel, Mich., for the summer.

George G. Emerson contemplates a trip down the St. Lawrence to Quebec. Edwin Arthur Kraft, the organist, recently gave the Inaugural recital on the new organ at the German Evangelical Bethlehem Church, Ann Arbor, Mich. C. E. Clements gave the opening organ recital at the new Baptist Church, Mt. Gilead, O., this month.

Felix Hughes, baritone, has sailed for Europe. On October 22 he will sing in London with the London Symphony Orchestra, returning home in November to make a tour with the Russian Symphony Orchestra.

Henry W. Heard, vocal teacher, of Detroit, was the guest of Mr. and Mrs. Harvey D. Goulder last week Thursday.

Franklin J. Austin, a Cleveland violinist, will tour with the Ruby Gray Kelly Concert Company this season.

Clara L. Whissen, the teacher, is at Beverly, O.

The students of Kathryn E. Collins gave a recital at the Auditorium of the May

CHICAGO MUSICIANS ON A LAKE CRUISE



SIGNOR BARABINI AND PARTY

CHICAGO, July 27.—Signor Barabini and his wife, together with a party of friends, all musicians and in preparation for grand opera with him, while cruising around the harbor of Chicago came into range of a MUSICAL AMERICA camera on the North pier one day last week. Those in company with the teacher and his wife are Mrs. Fred S. Jones, of San Antonio, Tex.; Jane Stoltman and E. A. Watson, of Chicago, and Ferdinand Novak, of Prague, Germany.

Co. Thursday evening, July 23. The following were heard on the piano: Joseph McLaughlin, Mary Stringer, Isabelle Walsh, Miriam Gammell, Marie Southam, Miss Collins, Margaret Horr, Gladys Barnes, Ruth Chapman, Mildred Bidlingmeyer, Florence Bidlingmeyer, Zella Lancken, Dorothy Ross, Celia Smith, Hattie Geiger, Effie Myers, Louis Wessolek, Evelyn Stimson, Henrietta Flick, Celia Snajdr, Frances O'Callaghan, Mattie Barr, Clara Miller, Edith Spalt, Mrs. W. Johnson, Mrs. F. Joseph and Master Harold Gellert and Helen Southern in songs.

Padget Geraldine Watrous, a well-known soprano and soloist at the Euclid Avenue Baptist Church, has left for a three months' concert tour in Colorado and the West.

Etta Florence Musser, soprano, a graduate of the College of Music, at Denver, Col., has joined the local musical colony.

The annual Summer outing of the Singers' Club will be held Saturday, August 1, at the residence of Fred M. Nicholas, Unionville, Ohio. The program of the day is golf, baseball, fishing, tennis and singing.

The Rubinstein Club has a number of exceptionally good programs prepared for the coming season.

Mrs. Seabury C. Ford, well-known locally, is in Paris.

Musical Post Vacant at St. Paul's

LONDON, July 25.—One of the most desirable musical positions in the Church of England—a minor canonry at St. Paul's Cathedral—is at present vacant. Besides being a leading center of religious music the position has a stipend of \$2,000 a year and a house, and a prospective succession to a city benefice. There will be a trial of candidates in a fortnight at St. Paul's as a preliminary to the final selection.

Ionic Quartet Sings in Baltimore

BALTIMORE, Md., July 27.—The Ionic Quartet sang at several sessions of the annual convention of the Maryland State Teachers' Association at Ocean City, Md. The Quartet was organized five years ago as the Cecilian Quartet. Last Fall it was reorganized under the new name with the following members: Mrs. Hazel Knox Borschein, first soprano and soloist; Ernestine Chambers, second soprano; Blanche Hedeman, first alto and accompanist, and Emma Kenney, second alto and soloist. Franz C. Borschein, of the Peabody Conservatory of Music, is the director.

W. J. R.

Mignon Nevada to Sing "Ophelia"

ROME, July 26.—Mignon Gloria Nevada, Emma Nevada's young daughter, who made her debut at the Costanzi Theater last winter in "The Barber of Seville," has been reengaged for the same theater for next winter, to sing *Ophelia*, in "Hamlet." At the same time negotiations are going on with Mme. Nevada also to appear, either alone or with her daughter.

Jeanne Franko in Munich

Jeanne Franko, the violinist and teacher, writes to MUSICAL AMERICA from Munich that she is enjoying a short stay in that city, where she has renewed her acquaintance with many well-known artists. She will travel through Switzerland before her return to America.

Enrico Caruso is said to feel somewhat piqued that he is not missed more at Covent Garden this year. The Londoners think Zenetello has made great strides in his art since he last sang there, and seem to find him a satisfactory substitute for Caruso.

PHILADELPHIA NOT WORRIED BY THREAT

**Opera Patrons Certain Hammerstein
Will Receive Support
in the Fall**

PHILADELPHIA, July 27.—Oscar Hammerstein's statement here last week, in which he declared that unless subscriptions for the orchestra seats in his new opera house come in more readily he would turn the magnificent building over to a musical comedy syndicate, does not seem to have aroused much fear among the opera-goers of this city. They say that although the subscriptions are slow at present, the seats will be sold in time for the opening of the house in the fall.

Mr. Hammerstein complains that many who promised him support for his house have so far failed to come forward with their subscriptions. The absence of so many people from the city at this time of the year is given as a reason generally why he has not received the money he counted on, and then, again, the Philadelphia public desires to see the house actually completed before binding itself for seats.

Mr. Hammerstein said last Thursday that he does not intend to ruin himself by giving grand opera here for a public that has so far taken so little interest in his plans. He does not look for profit, he reiterated, but on the other hand he adds, "I am not breathlessly chasing for losses," and he intimated strongly that the "insulting indifference" of the money classes to his project, if continued, will be apt to cause him to abandon it suddenly.

In a lengthy statement, which was given wide publication in the local newspapers, and was considered a gross insult by many, the impresario declared that while the subscriptions for seats in the upper part of his house are numerous, those for the boxes and seats on the lower floor are scanty and do not promise to be at all adequate. He says that there is not the slightest excuse for this apathy of the public; that to undertake a season of grand opera in his million-dollar house means the assumption of responsibility for three-quarters of a million dollars expense. He can let his house for five years, he says, without a dollar of risk to a syndicate for theatrical productions, and he refuses to involve himself further in giving opera here unless that part of the community which can afford it demonstrates in a practical manner that it desires him to proceed. One of his remarks that Philadelphians "show as much interest in the grand opera house project as they do in the predicted extinction of sardines," was not received humorously by the public.

S. E. E.

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Mr. and Mrs. Adolph Weidig of Chicago are in Switzerland, where they will be met by Mr. and Mrs. Karleton Hackett.

Augusta Neidhart, a young violin pupil of Frank Woelber, recently appeared at a concert at Chautauqua, N. Y.

Homer N. Bartlett, who has a studio in Manhattan avenue, New York, will spend his vacation at New London, Conn.

Director Schaefer conducted the first rehearsal in Albany, N. Y., of the German singers for the German day program of August 12, last week.

Reno B. Myers, head of the piano department at Wichita College, is spending the Summer in Colorado, but will resume teaching August 29.

Mr. and Mrs. George Hamlin are in London where they are to remain until August 1. They then go to Munich, Switzerland and Paris.

Gertrude Ina Robinson, the New York harpist, played in the "Requiem" mass at the Church of the Transfiguration, a fortnight ago.

The Masonic Quartet, consisting of W. J. Palmer, Harry Simon, Roland Roderick and Dana Holland, hold their rehearsals every two weeks during the Summer, in Washington, D. C.

Dudley Buck is teaching through the Summer months in his studios in Carnegie Hall, New York, and has some promising pupils from the South who are operatically inclined.

Alexander Levy, a brother of the pianist Henriot Levy, has accepted an offer from the Detroit String Quartet, and will make

his home in that city. William Diestel is mentioned for viola place.

Daniel Protheroe has been engaged as one of the heads of the Theory Department of the American Conservatory, Chicago, during the absence of Adolph Weidig, who will be in Europe for some time.

Dr. H. S. Perkins, director of the National College of Music, Chicago, will spend his Summer vacation at Rex Terrace, Elk Lake, Mich., as the guest of Mr. and Mrs. H. S. Newton, of Chicago.

Gennaro, the Italian director, and his Venetian Band, began a season of forty-five weeks on July 20 over the Orpheum circuit; at the close of this engagement Mr. Gennaro will go abroad, where he is booked for twenty-two weeks.

Edward W. Berge, the New York piano organ teacher, is now at Salisbury, Conn. He will go from there to Mamaking Inn, near Wurtsboro, Sullivan County, N. Y., where he will remain for the rest of his vacation.

Mrs. Grace Bannerman of Los Angeles, who has just returned there from New York after completing her studies in the East and in Europe, was the soloist at the Greek Theater in Berkeley recently at the fourth of the series of six concerts by the Third Artillery Band.

Minnie Crudup Vesey, of Carnegie Hall, New York, recently gave a program of Southern songs at the Y. W. C. A. As a result of this entertainment she has been engaged for the evening of August 3, when "An Evening in Lullaby Land" will be given.

Elma Robbins Wood, voice specialist, is giving a special Summer course this year

at her New York residence studio. Her comprehensive course includes placing, development, style and interpretations, ballads, songs, arias, singing, musicianship for concert, church and oratorio.

A. G. Maier, a member of the faculty of the South Side High School, Manitowoc, Wis., and a well-known teacher of music and musician of that city, was recently married to Helen Spoentgen of Manitowoc. Mr. and Mrs. Maier will journey to Europe, where Mr. Maier will continue his musical studies in Germany.

Prof. Prochazka, of Carnegie Hall, New York, announces that he will be at Nyack hereafter on Tuesdays and Fridays, as he intends to open a studio at Montclair, N. J., and will live in Manhattan. This will not interfere with any of his recitals in Nyack, or with his Winter recital at the Waldorf-Astoria.

Alfred Appling Butler gave a lecture recital on modern organ music at the Memorial Baptist Church, Los Angeles, last week. He was assisted by Mrs. Anna Elaine Fischer, soprano. The organ division of the program included numbers by Widor, Wheelton, Faulkes, Hollins, Wolstenholme, Malling and Bartlett.

E. C. Heintz, an opera tenor, who recently removed from New Orleans to Washington, is residing at Woodford, Va., with his family, for the Summer. Mrs. Heintz, the soprano and accompanist, will be heard frequently in concerts next season. She is an accomplished pianist, and invariably accompanies her husband in his concerts.

Yvette Guilbert, the French chanteuse whose last engagement here some two years ago was a matter of great artistic and social interest, is soon to come to this country again, and in an entirely different capacity. She signed a contract for an American engagement with Joseph Brooks, who is associated with the firm of Klaw & Erlanger, in London, last week, just before Mr. Brooks sailed on the *Baltic*.

Myrtle Elvyn, the Chicago pianist, is busily engaged on her programs for the coming season at Powers' Lake, Wis., where she is spending the Summer. Though her first season in this country was not only a triumphant one but arduous as well, it seems to have had no effect on Miss Elvyn's energy. She has in preparation many interesting and novel compositions, which she will play during the coming season.

The Congregational Choral Club, of Los Angeles, under the direction of William H. Lott, gave Mendelssohn's oratorio, "Athalia," last week at the First Congregational Church. The club was assisted by Mrs. Bertha Vaughan and Dagmar Neilson, sopranos; Beresford Joy and Katherine Ebbert, contraltos; Mrs. Merrill M. Grigg, reader; Walter F. Skeele, organist, and Mrs. H. G. Stratton, accompanist.

The quartet of Calvary Baptist Church, Washington, D. C., consisting of Mrs. Ethel Holtzclaw Gawler, soprano; Mrs. Ralph Barnard, contralto; Messrs. McFarland and Kaiser, tenor and basso, will have its vacation during August this Summer. The organist, Arthur D. Mayo, will remain in Washington all Summer, and will preside at his usual place in the choir. Mr. Mayo has now entirely recovered from the illness consequent upon the operation for appendicitis which he underwent last May.

An overture entitled "Columbus," by the Pittsburg composer, Fidelis Zitterbart, was a feature of the program presented last week in the music garden of the Hotel Schenley, by the Pittsburg Festival Orchestra, under the direction of Carl Bernthaler. Otto Kegel, trumpeter, will be the soloist, playing a selection from Nessler's "Trumpeter of Sakkingen." Sir Edward Elgar's "Salut d'Amour," Ethelbert Nevin's "Narcissus" and the Egyptian ballet-music of Luigini was played.

Katharine McNeal, who four years ago won over many applicants the Newport scholarship for the von Unschuld University of Music in Washington gave a piano recital in Newport, R. I., this week. The scholarship was created by Mme. von Unschuld through her concerts at the residences of Mrs. J. J. Mason and Miss Swinburne. Miss McNeal, at that time a little girl of twelve years old, has since proved by her progress and talent that she was worthy of this distinction.

At the eisteddfod to occur in Salt Lake City October 1, 2, 3, a local chorus of 125 voices organized by Prof. J. J. McClellan, organist of the tabernacle, and Fred C. Graham, manager, will compete for first prize with choruses which have been entered for the competition from Ogden, Denver, Pueblo and Los Angeles, as well as the Provo Choral Society, under the direction of A. C. Lund. The Provo brass band will be in attendance. Denver's Choral Society number 125 voices, the Apollo Club has fifty and the Ladies' Chorus forty voices.

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AMY FAY'S BOOK IN FRENCH

"Music Study in Germany" Published in Paris, with Preface by d'Indy

Amy Fay's well-known book, "Music Study in Germany," has just been published in Paris under the name "Lettres intimes d'une musicienne américaine," the translation having been made by Mme. B. Sourdillon. This is the first French translation that has been made, though it was translated into German before Liszt died.

Vincent d'Indy, the composer, has supplied the volume with a preface, in which he recalls his going as a youth to Weimar, where he entered the charmed circle of Liszt pupils, one of whom, Miss Fay, one day played a Bach fugue "not in the manner of a mere virtuoso but like a true artist capable of feeling and expression."

Miss Powell to Mr. Witherspoon

Maud Powell, the violinist, and Herbert Witherspoon, the basso, took part in last year's music festival at the Summer School in Knoxville, Tenn. The other day Miss Powell sent the following verses to Mr. Witherspoon, recording her impression of the engagement:

'Twas ninety in the shade,
When our initial bows we made,
Before that little Summer School in Tennessee.

The skeeters sang their lay,
And the fireflies fired away,
At the little Summer School in Tennessee.

But we did our best, though sighed,
For in the heat we almost died,
At that little Summer School in Tennessee.

And we wondered why we went
To a tropical event
Like the Summer School in Eastern Tennessee.

But now we're back in town,
And our "wrath" has simmered down,
We don't really mind if we do go back again next year
To that little Summer School in Tennessee.
—Maud Powell.

A New Operetta for Boys' Voices

Homer Norris has just completed the musical setting of a libretto by Mabel Hay Barrows Mussey, called "The Barn Circus." The play is full of nonsense and frolic. There are solos for a Lady Equestrienne, Hobby-Horse Rider, Snake-Charmer, Trick Monkey, and Peanut and Lemonade Boy. The whole operetta is written for boys' voices, except the part of Ringmaster, which requires an older voice. The choruses are all in unison, and full of sparkle and "go." The operetta will be sung at Blackhall, Conn., Camp Rainsford, August 8, for the first time. Thanksgiving week it will be given several performances at the Hudson Theater, New York City, by the choir boys of St. George's Church.

Hindus Fond of Classical Music

[From the Musical Home Journal]

What impressed me most when in India was to find how highly classical music was appreciated. The Parsees especially are distinctly musical, many of the Parsee ladies entering with great keenness into the Royal College and Royal Academy examinations. At the classical concerts which we gave in Bombay the Parsees formed a very large part of the audiences.

There were Hindu ladies also, but they were always hidden behind a screen. Although hidden from our view, they were able to see us. The Indian music greatly interested me. It is, of course, constructed on quite a different scale to ours. Their melodies are certainly very quaint and mostly written in the Dorian mode.

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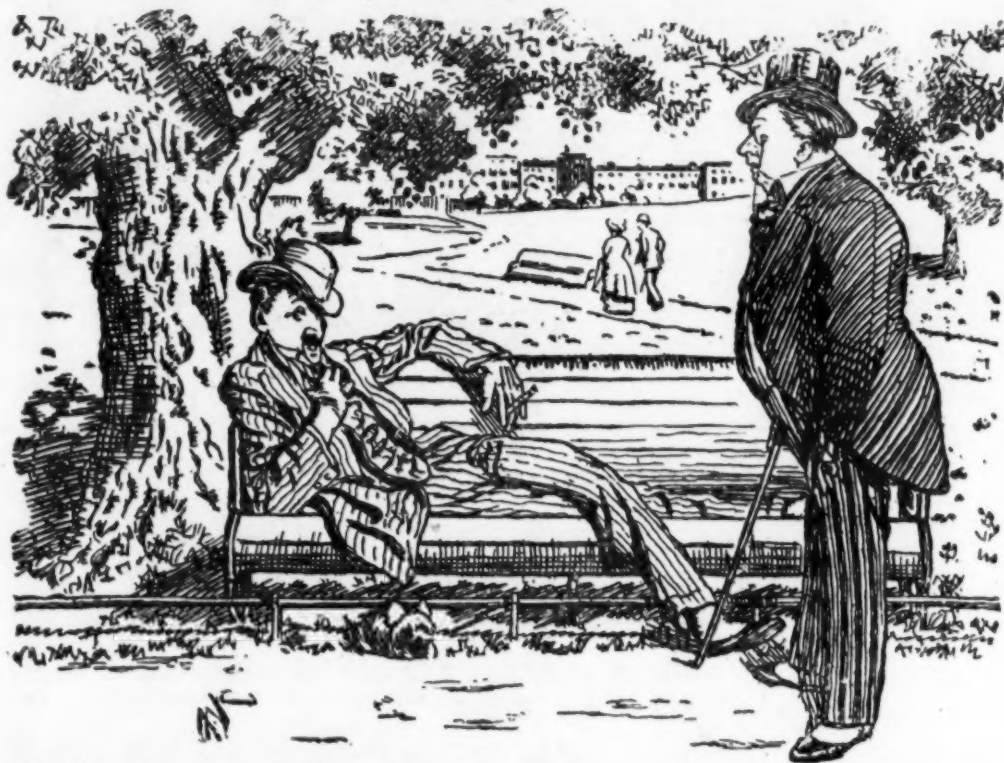
"See, the Conquering Hero Comes!" with full orchestra.

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MUSIC IN THE CATSKILLS

Mountain House Guests Entertained by Sunday Night Concert

CATSKILL, N. Y., July 25.—A concert at the Catskill Mountain House last night entertained a large audience of Summer guests. The orchestra, composed of William A. Dooley, director; Harry Graboff, pianist; Joseph Heindl, cellist, and A. F. Mackie, flutist, played the overture to Balfe's "Bohemian Girl," the Sanctus from Gounod's St. Cecilia Mass; a selection from Puccini's "Tosca," Herbert's "Badianage" and Lugini's suite, "Ballet Egyptian."

The soloists were Mrs. James Hirschberg, contralto, of New York, and Mr. Graboff, pianist. Mrs. Hirschberg proved to be an interesting artist in the presentation of "Se Me Ver," by Hahn, and Hilber's "Gebet." The piano solos were Rachmininoff's Prelude and Chopin's "Butterfly" étude. L. L.

Charles Wade Walker Composing

Charles Wade Walker, one of Brooklyn's best-known organists, and his wife have left for Ridgefield, Conn., to spend the Summer. Mr. Walker intends doing considerable composition for the use of his large chorus at the Cuyler Presbyterian Church, in Brooklyn, this Fall.

Margaret Poehler's Vacation

BALTIMORE, July 27.—Margaret Poehler, of the Peabody Conservatory staff, will spend August in Kent County, on the Eastern Shore of Maryland, a short distance from Tolchester. W. J. R.

BALTIMORE MUSICIANS

G. Fred Kranz and Director Smith Resting at Atlantic City

BALTIMORE, July 27.—Hannah Greenwood, leading soprano of the Second Presbyterian Church of Baltimore, who is now at Atlantic City, has been engaged to sing at the afternoon services of the Church of the Covenant, Washington, D. C.

G. Fred Kranz, president of the Musical Art Club, Baltimore, is stopping at the Hotel Dennis, Atlantic City. He is accompanied by his wife and daughter, Edna. Harry Montandon Smith, choir director of the First English Lutheran Church, Baltimore, and prominent basso and vocal teacher, is resting at Atlantic City. W. J. R.

An Appreciative Reader

To the Editor of MUSICAL AMERICA: The raise in the price of MUSICAL AMERICA should not be considered by those who even once in a while read the paper. I think there is not a number I have glanced through which did not yield information worth more than the cost of the subscription.

Good luck to you, notwithstanding all the talk there is about hard times.

J. F. PARKER.

Mobile, Ala.

Owing to the death of Benjamin Monteith, with whom Rose Strange had a joint studio in Carnegie Hall, Miss Strange was obliged to remove her studio, not long since, to West Thirty-seventh street. Her classes have increased since the change.

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Night

Destinn Credited with Having Made the Greatest Artistic Success of Women Stars; Tetrzzini and the Australian Soprano Box-office Favorites

LONDON, Aug. 2.—On Friday night the curtain fell on one of the most noteworthy seasons, both from the financial and artistic points of view, that Covent Garden has ever experienced. Mme. Tetrzzini having inaugurated the season, it was assigned to Mme. Melba to appear on the closing night. The opera was "Otello," in which the Australian diva, as *Desdemona*, again had Giovanni Zentello, in the title rôle, and Antonio Scotti, as *Iago*, as her associates.

Though as yet no statistics have been given to the press, it is estimated that more money has been paid into the box office by opera patrons this season than ever before, between \$450,000 and \$500,000 representing the takings for the entire season of eighty-two performances. Opera at Covent Garden does not cost as much as at the New York institutions, the scale of salaries being considerably lower, but at the same time the highest possible income for one performance, \$6,250, is not half of what the Manhattan and Metropolitan are able to show when sold out. The performances at which Tetrzzini, Melba or Bonci appeared were invariably sold out; the deficits at some of the Wagnerian performances in the early part of the season were more than wiped out by the handsome surplus that accrued from the gala performance given in honor of President Fallières, for which the prices were considerably raised.

Though both Melba and Tetrzzini aroused great popular enthusiasm at every appearance, it is generally conceded among the more critical that the palm for the greatest artistic achievement should be given to Emmy Destinn, the Bohemian dramatic soprano, who will make her New York debut on the opening night of the Metropolitan, in November. Her *Aida* and *Valentin* were considered incomparable, while her *Armide*, in Gluck's opera, and *Madama Butterfly* were not far behind. Equally noteworthy was the finely finished art of Alessandro Bonci, the celebrated Italian tenor of the Metropolitan, who appeared during the latter half of the season.

Apart from the appearances of Tetrzzini, Melba, Destinn and Bonci, the outstanding features of the season were Edyth Walker's *Isolde*, Corinne Rider-Kelsey's operatic début as *Micaëla*, Jennie Osborn Hannah's first London appearance as *Eva*, and the singing and acting of Giovanni Zentello, Mario Sammarco, Antonio Scotti and Charles Glibert. Lina Cavalieri, who followed up her *Manon Lescaut* and *Fedora* with *Tosca* last week, made a spectacular sensation by her personal beauty and the dazzling array of jewels she displayed, though her singing also has been treated kindly by the critics. To Cleofonte Campanini, Hans Richter and Signor Panizza belongs the greatest share of the credit for the artistic results of the performances.



MARIA LABIA AS "TOSCA"

This New Italian Dramatic Soprano, Who Has Broken Her Contract with the Berlin Komische Oper to Sing at the Manhattan and the Philadelphia Opera House Next Season, Is One of the Youngest Stars Before the Public, as She Is but Twenty-four Years Old—This Is the First Picture of Her to Be Published in America (See Page 4)

Karl Schmidt's Opera for Berlin

Karl Schmidt's grand opera, "The Lady of the Lake," based on Sir Walter Scott's romance, is now under consideration by the directors of the Berlin Royal Opera for an early production in the German capital. Mr. Schmidt has been re-engaged by Henry W. Savage as Kappellmeister of his musical and operatic forces and will also act as director of the Garden Theater orchestra in New York during the coming season.

Boston Girls Win Success in Italy

MILAN, July 26.—Elena Kirmes, of Boston, who has been studying and appearing professionally in opera in Italy for two or three seasons past, has been engaged

for the coming carnival and lenten seasons of five months at La Scala. She will sing parts in "Iris," "Andrea Chenier," "Son-nambula" and many other operas. Miss Kirmes has also been engaged for the opening season of the new Boston Opera House in 1909. Another Boston girl who is now appearing in Italy, and who has been engaged for the Boston Opera Company, is Elviria Leveroni.

American Organist Plays for Pope

ROME, Aug. 1.—The Pope has received Austin Wright, of Detroit, in private audience. Mr. Wright, one of the best known Americans in Paris, is organist of the Roman Catholic Church at Passy. He played several selections for the Pope, who complimented him highly.

FIRST CONVENTION OF ORGANISTS HELD

Edwin Lemare Gives Notable
Recitals at Ocean Grove
Meetings

Permanent Organization Results from the First National Gathering of Church Musicians at Popular Seashore Resort Which Opened This Week.

OCEAN GROVE, N. J., Aug. 5.—The first annual convention of the National Association of Organists and Choirmasters opened in the Ocean Grove Auditorium last evening with a recital by Edwin Lemare, of London, Eng., assisted by the Ocean Grove Festival Orchestra and Chorus, Ruth Anderson, violinist; Marguerite De Forest Anderson, flautist, and Marie Stillwell, contralto. The program, which was a noteworthy one, follows:

Chorus ("The Nativity"), Gelbel; Prelude and Fugue (D Major), Bach; Curfew, Horstman; Prayer, Donjon; "Butterfly," Kohler; Sonata No. 6, Mendelssohn; "Oberon," Von Weber; "Spring Song," Lemare; Madrigal, Lemare; "Zigeunerweisen," Sarasate; "My Heart at Thy Sweet Voice," Saint-Saëns; Romance, Saint-Saëns; "O Star of Eve" ("Tannhäuser"), Wagner, and "Ride of the Valkyries," Wagner.

The attendance was large, there being at least 5,000 people present, and each soloist was heartily encored. The honors of the evening, however, went to Mr. Lemare, whose brilliant playing was a revelation to the audience. He was repeatedly recalled and shown in no uncertain way that his trip from England especially for this convention was appreciated.

This convention is meeting for the first time this year from August 3 to 13. So successful was the opening that a committee was appointed at a meeting to-day to report as to the permanent organization and the election of officers. There is every indication that this organization will prove popular, and that membership in it will spread all over the United States. Meeting every year at Ocean Grove, it will have unique facilities for holding successful conventions.

The organists and choirmasters present appreciate this, and are very enthusiastic. These advantages consist of the organ, probably the greatest, and certainly the most complete, instrument in America, the great auditorium seating 10,000 people and of unrivaled acoustic properties, the big orchestra of sixty players, the great concerts at which appear the greatest artists in the world, the chorus of 800 voices, and, finally, Tali Esen Morgan, one of the greatest organizers of music festivals in this or any other country.

The program for this convention of ten days includes daily recitals at 4 P.M. by Edwin Lemare, of London, Eng.; the "Elijah," with David Bispham, Mihr-Hardy, Glesca Nichols, Grace Underwood, Reed Miller, a chorus of 800 and an orchestra of seventy; a concert with Mme. Homer, of the Metropolitan Opera, as the principal soloist, and the usual popular concerts every evening.

Besides these there are meetings during the morning and afternoon for the purpose of discussing the problems of organ playing and choir directing, conducted by famous men of both professions.

More than 200 organists and choir directors registered during the first day, and many have registered since that time.